

MARCH 16, 1964/FORTY CENTS

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

HEALING  
BROADCAST  
COMMERCIALS

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30-9-X765-  
MILDEBES L. JOY  
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30 ROCKEFELLER PLAZA  
NEW YORK, N.Y. 10020

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NBC GENERAL LIBRARY



## The final touch that makes the difference

Spot Radio is the final touch to any product campaign. A constant reminder at the most effective time and place, Spot Radio converts other media impressions into sales impressions—for your product.

KOB	Albuquerque	WTAR	Norfolk-Newport News
WSB	Atlanta	KFAB	Omaha
WGR	Buffalo	KPOJ	Portland
WGN	Chicago	WRNL	Richmond
WLW	Cincinnati	WRQC	Rochester
WDOK	Cleveland	KCRA	Sacramento
WFAA	Dallas-Ft. Worth	KALL	Salt Lake City
KBTR	Denver	WOAI	San Antonio
KDAL	Duluth-Superior	KFMB	San Diego
KPRC	Houston	KYA	San Francisco
WDAF	Kansas City	KMA	Shenandoah
KARK	Little Rock	WGTO	Tampa-Lakeland-Orlando
WINZ	Miami	KVOO	Tulsa
KSTP	Minneapolis-St. Paul	Radio New York Worldwide	
Intermountain Network			

\*West Coast only

RADIO DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

NEW YORK - CHICAGO - ATLANTA - BOSTON - DALLAS - DETROIT  
LOS ANGELES - PHILADELPHIA - SAN FRANCISCO - ST. LOUIS

Diamond necklace by Harry Winston Photo by Vivian Crozier

# CANDY

citrus oils • bar centers

fondant • lollipops

liquid sugar • coater

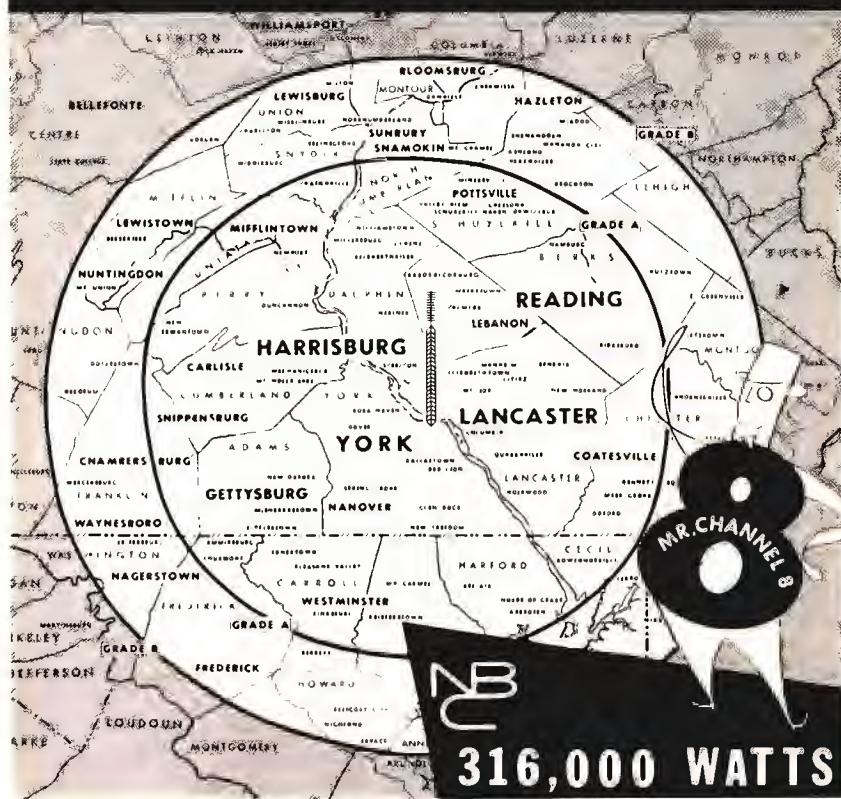
corn sweetener • gumdrop

whipping agent • dextrose

coatings • chocolate

hand-dipped • flash chamber

## MULTI-CITY TV MARKET



Whatever your business language,  
WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

**WGAL-TV**  
**Channel 8**  
**Lancaster, Pa.**

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.  
New York / Chicago / Los Angeles / San Francisco

## SECRETS OF ANHEUSER-BUSCH CAMPAIGN FOR '64 SHARED WITH ALL-MEDIA REPS

**ADIO AND TELEVISION STRONG IN BUDWEISER BUDGET**  
**F \$15 MILLION FOR "THAT BUD—THAT'S BEER" THEME**

**LAMI BEACH**—For eighth successive year since 1957, Anheuser-Busch, maker of Budweiser, shared secrets of its new advertising campaign with representatives of advertising media in well-planned two-day meeting ending here today. About 100 radio, TV, magazine, newspaper, outdoor advertising people were on hand, with scattering of station management, as top echelon of Budweiser and D'Arcy, its ad agency, explained objectives and unveiled new \$5-million program built around the '64 theme—"That Bud—that's beer!"

The "Pick-a-Pair" campaign first introduced in 1957 will again dominate marketing effort that has seen a 6-packs increase from 11 million to 33 million. "Pick-a-Pair" advertising push will be highspotted in May and June to influence picnic and home barbecue sales during the hot months.

In series of meetings between client, agency, and media, strategy of campaign was fully discussed. Present for Anheuser were August Busch III, director of marketing operations; George Couch, Budweiser brand manager; Ray Krings, director of advertising; Orion Burkhardt, sales promotion manager, plus corp of other execs. of D'Arcy, Harry Chesley, president;

Jack Macheca, top account exec on Budweiser; Harry Renfro, radio/TV director, and some 12 others, including regional account executives.

Spot radio and spot TV will each realize about a \$3.5-million slice of '64 Bud budget, with *Johnny Carson's Tonight Show* on NBC-TV added for three-a-week 52-week run to cost \$1,450,000. Major national magazines such as *Look*, *Life*, *SEP*, *Time*, *Newsweek*, and *Sports Illustrated* are being used, along with reduced billboard campaign. Negro radio stations and *Ebony* are included in specialized buys; the *Chicago Tribune* and *Chicago American Sunday* sections are also specialized market buy.

By arrangement with Budweiser and its agency, SPONSOR will publish full report of this beer advertiser's '64 marketing, advertising, and merchandising strategy in an upcoming issue.

### SCAP hit for nixing BS' per-show license

**ASHINGTON** — Justice has cited ASCAP for refusal to grant CBS' request for per-program license and instead, on offering blanket \$2,500 per month license, plus additional fees. Under 1941 and amended consent decrees, ASCAP is required to grant per-program licenses request.

Justice says its civil contempt suit against ASCAP, begun Mar. 11 in D. District Court, is for "substantial attempt" of '50 court decree. Speed with which action begun, against both ASCAP and its president — Stanley Adams, is stunning upset to performance rights group's history of prolonged resistance to government action of such complaints. CBS request is made last Nov. 27; Adams' reply ering only the \$12,500 monthly market fee came Feb. 4; and Justice action was under way a scant five weeks later.

Broadcasters will watch this one closely with two questions in mind: will this action really crack blanket license dam and not end in another consent finger-wagging by Justice? And does this action augur well for better licensing terms?

### President Johnson's cutback hits consumer-aiding HEW

**WASHINGTON**—Consumer-conscious President Johnson's economy directives requiring cutback in agency personnel hits consumer-protecting Department of Health, Education and Welfare.

HEW has been directed to cut back 653 in 1964, and reduce personnel another 640 in 1965. Whittling down quotas have been given 13 other agencies by the President, and Post Office has managed to lop 3100, while Agency for International Development takes top percentage cutback by losing 8 percent of its work force in personnel reductions of 1400.

Neither FTC nor FCC are mentioned in President's listing of personnel cutbacks which he says will cut \$42,000,000,000 out of the requested appropriations for 1965.

To contrary, it is expected that income received from FCC's filing fees may lead to commission's addition of personnel to clear up work backlog.

### OJIBWAY opens 2nd office on west coast

**DULUTH**—Ojibway Press, Inc., publisher of 26 business paper publications, — including SPONSOR — expanded its sales offices this month with opening of new office at 260 Kearny St., San Francisco. First western office was opened in 1961 at 1145 West Sixth St., Los Angeles.

With announcement of second West Coast office for the publishing firm, Robert Edgell, vice president, also announced appointment of Stearns R. Ellis as manager of the new office for all Ojibway publications.

A graduate of the Harvard School of Business Administration, Ellis is also a Navy veteran and has served with the Diplomatic Pouch and Courier Service at the U.S. Embassy in Athens, Greece. Prior to joining Ojibway, he was a television film salesman and West Coast manager for *Newsweek*.

Executive offices for the publisher are in the Ojibway Building here at 1 East First St. Offices are also maintained at 555 Fifth Ave., New York; 6207 Norman La., Cleveland; 221 North LaSalle St., Chicago; and Los Angeles.

### ALL NET BILLINGS UP

**NEW YORK**—TvB data indicates the three TV networks boosted 1962's gross time billings of \$798,808,100 to \$832,730,800 last year—a 4.2% increase.

By network, figures are: ABC-TV, from \$205,224,300 in '62 to \$214,593,600 in '63—up 4.6%, largest increase for any of the three; CBS-TV, from \$311,709,800 to \$325,609,900—up 4.5%; NBC-TV, from \$281,874,000 to \$292,533,300—up 3.8%.

For December only, gross time billings of the three rose an impressive 7.6%—from \$71,377,100 in '62 to \$76,832,800 in '63. Increase reflects advertiser "make-goods" after four-day hiatus of network advertising after presidential assassination.

Most notable surge in gross time sales was for combined January-December, weekend (Sat.-Sun.), daytime periods, whose combined '63 gross of \$60,984,100 was 24.2% over 1962's \$49,098,600.

## CORINTHIAN TO DROP COMMERCIALS CALLED PIGGYBACKS BY CODE

NEW YORK — Possible trend-setter in face of clutter problem is word from C. Wrede Petersmeyer, Corinthian Broadcasting prexy, that group won't accept multiple-product commercials considered "piggyback" by TV Code Board.

Believing piggybacks "contribute substantially to appearance of over-commercialization that's received so much attention in recent months," Petersmeyer emphasized: "Advertisers as well as viewers have an important stake in this matter." He urged sponsors and agencies alike "to accept Corinthian policy as concrete step in right direction."

Dean Linger, advertising-p.r. director, explains that policy is firm, even if it produces other cancellations. Since Corinthian has slowly been ridding its stations of piggybacks "for number of months now" by not accepting any new such advertising, there'll be "no knocking off" of offending sponsors now. Admitting it hasn't simple "how-to" formula—Corinthian can't, for example, turn off network piggybacks that come its way—group feels that taking strong stand tends to discourage advertiser-agency submissions. "And if we get away from networks, at least we'll have knowledge that we aren't originating them—or condoning them," Linger adds.

Corinthian stations include KOTV Tulsa; WISH-TV Indianapolis; WANE-TV Ft. Wayne; KHOU-TV Houston; and KXTV Sacramento. Corinthian Broadcasting is wholly owned by Whitney Communications Corp., which is wholly owned by John Hay Whitney.

## GITLITZ DIRECTOR AIDE OF NAB CODE AUTHORITY

WASHINGTON—Jonah Gitlitz, currently managing editor of *Television Digest*, has been appointed assistant to the Code Authority director for NAB, effective Apr. 5. As such, he will implement an expanded Code Authority program aimed at obtaining greater public knowledge of the Radio and TV Codes and increased support for industry self-regulation, and will assist Code Authority Howard H. Bell in certain administrative duties.

Gitlitz, who also served as advertising-p.r. director for Adam Young, Inc., began his career with *Broadcasting Magazine*, from 1950-'55; served from '55-'57 as assistant news editor of *Television Age*; and from '57-'61 was managing editor then editor of U.S. Radio.

## NAB ENTERS CIG FIGHT

WASHINGTON — NAB has filed statement challenging FTC authority to issue any restrictive rules on cigarette ads, but at week's end NAB hadn't decided whether to have statement simply entered or read by spokesman at today's oral hearing of commission. NAB will stress that FTC's broad proposals on cigarette ads amount to legislation by commission rulemaking. NAB says FTC has no power to legislate without congressional authority.

FTC's proposed rules would require cigarette labels and ads to carry warning that they are hazardous to health. The rules, to be thrashed out at oral hearings this week, would also bar any type of claims indicating that smoking is good for smoker, or that one brand is better than another. Preferential claims that one brand has less tar or nicotine content than another would have to meet scientific tests and FTC standards.

Commission says it may also go into some special rulemaking to make sure TV commercials and other cigarette ads don't make special appeal to the young.

## Rep. Roberts defends Code, lauds stations' adherence

WASHINGTON—Rep. Ray Roberts (D., Tex.) handed NAB a preconvention bouquet last week by warmly defending Code and broadcaster efforts to uphold it. During debate on Rogers bill, which bars FCC rulemaking on commercials, Roberts rose "to correct" claims that Codes had eased.

To argument that Radio Code allows 18 commercial minutes per hour, Roberts replied that Code sets weekly average at 14 minutes, with 18-minute maximum in any hour. Citing Code history, he explained sponsored commercial limit on radio was 14 minutes per hour in early days, but the seven years prior to 1961 saw no limit on spot announcements.

On TV: Roberts quoted earlier Code allowance as 16 minutes, 20 seconds in prime time, while present Code upholds 10-minute-20-second limit (actually revised to 17% per hour).

Roberts cited Code Authority report that less than 2% of 27,000 monitored hours on 700 radio stations overran limits.

## Ogilvy snubs cigarette on Lark-sponsored show 'Eye on N.Y.,' WCBS-TV

NEW YORK—Advertising row will be able to witness more of maverick declarations of David Ogilvy, chief OBM agency, when he attacks cigarette advertising—among other issues—on WCBS-TV's *Eye on N.Y.*

Implying that networks and stations shouldn't carry cigarette ads and that he wouldn't accept an account in that category, Ogilvy virtually mounts campaign against smoking by the government.

With sponsoring Lark cigarettes the wings, it remains to be seen if he will run its spots on that *Eye* segment.

The head of Ogilvy, Benson Mather also takes off on over-commercialization and "pirating" of creative ideas in advertising, among many other subjects. Charles Brower, a friend of Ogilvy's who heads BBD counters much of Ogilvy's off-book claims. Particularly the well-tour "all you hear is the clock" ad for Rolls-Royce, which gets close scrutiny when Brower displays virtually the same copy slant from an ad that date back to the '20s or '30s.

Also on program are NAB's LeRene Collins; James McCaffrey and David McCall, ex-associates of Ogilvy who are now with C. J. LaRoche; C. M. Whitehead; Martin Mayer; and M. Ogilvy, among others.

Program will be aired twice on WCBS-TV: Tuesday, Mar. 24, 7:30 p.m., and Saturday, Mar. 28, 1:30 p.m.

## FCC MAY AGAIN TAKE UP DEFEATED DROP-IN PLANS

WASHINGTON—Old drop-ins never die—they may not even fade away for long. Sen. Pastore, chairman of Senate Communications Subcommittee, wants FCC to take another look at ABC's competitive position in the seven 2-VHF markets where commission barred short-space VHF. FCC voted against them, 4-3, in May or December, but might be persuaded to take matter up again in May.

## Conley tops ABC Spot Sales

NEW YORK—James E. Conley has been elected president of ABC-TV's Spot Sales. Since Apr. 16, 1962, he has served as exec v.p. under Theodore F. Shaker, president of ABC-TV's Stations Division.

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VIDEO:

ZOOM IN TO ECU: J.  
PRESCRIPTION BOTTLE  
THE LABEL HAS BEEN

AUDIO:

Harry, where in the  
get this prescription  
label's missing.

## Are you giving your storyboards only half a chance?

Probably... unless you cost them out for video tape as well as for live or film. Because today, more times than not, video tape (SCOTCH® BRAND, of course) can do the best job. And the only way to discover this for yourself is to get the costs and counsel from a tape producer in terms of your specific commercials.

Look what you have to gain: Incomparable "live" picture and sound quality, without chance of a live goof. Instant playback that lets you see immediately how you're doing. Pushbutton-fast special effects, no lab processing. And you may save weeks over film, with new convenience and often lower cost in the bargain.



Call your nearby tv station or tape studio for quotes on your next storyboards (no obligation, naturally). And to keep new ideas from passing you by, send for our new 36-page brochure,

*Advertising with Video Tape.* It's free, covers 13 actual case histories. Tells why, how and the costs of specific commercials produced on tape. Write 3M Magnetic Products, Dept. MCK-34, St. Paul 19, Minnesota.

"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS OF 3M CO. ©1964 3M CO.

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# SPONSOR

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GENERAL

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*As industry move against censorship,  
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## FOR CLEVELAND ACQUISITIVES\* - A NEW SYMBOL

This Harlequin announces to Cleveland Acquisitives that WJW-TV is the first and only Cleveland station transmitting local programs in FULL COLOR. Another example of WJW-TV leadership . . . and another reason why your sales messages are delivered with top impact — on WJW-TV.

\*Ac-quisi-tive—given to desire, to buy and own.

ACQUISITIVES WATCH

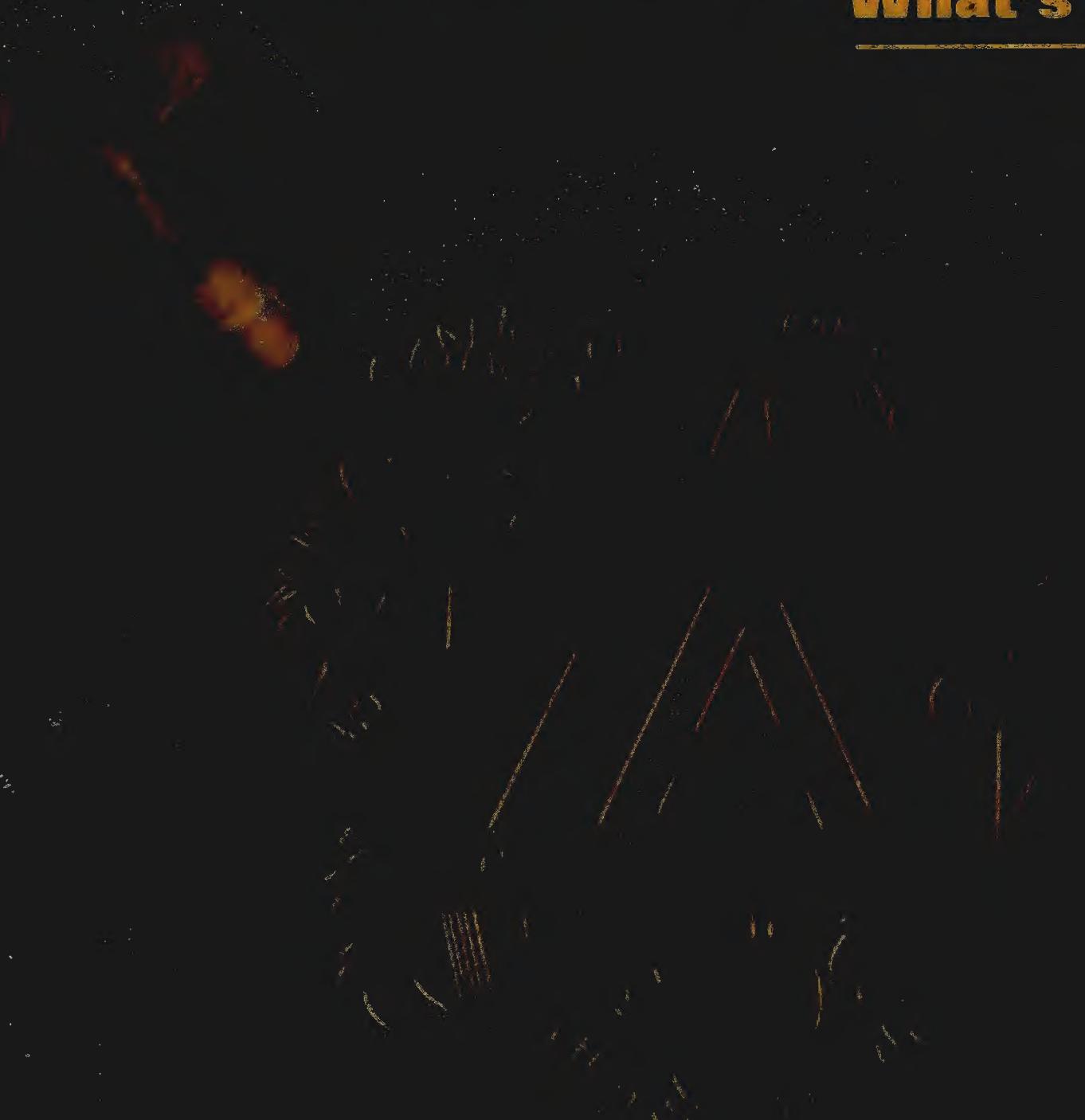
**WJW-TV**

LOS ANGELES KCBS	PHILADELPHIA WFBG	CLEVELAND WEWU	MIAMI KUOB	TOLEDO WSPN	Detroit WJBK	<b>STORER</b> BROADCASTING COMPANY
NEW YORK WINS	MILWAUKEE WITI	CLEVELAND WDTI	ATLANTA WAGA-TV	TOLEDO WSPD-TV	Detroit WJBK-TV	

**Here's part 4 of Volume 9  
Universal-Seven Arts' "Films of the 50's"**

**What's in it?**

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# 54 top feature films for top television programming

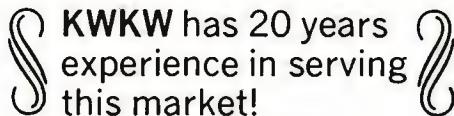




★ IN LOS ANGELES ★  
**1,000,000**

SPANISH SPEAKING  
PEOPLE SLIP THROUGH  
YOUR FINGERS WITHOUT  
THE HELP OF SPANISH  
LANGUAGE RADIO **KWKW**

THIS CAPTIVE AUDIENCE  
CAN BE YOURS!

 **KWKW** has 20 years  
experience in serving  
this market!

- Average yearly income  
—over \$800,000,000
- Automotive products  
—\$72,540,000 annually
- Food products  
—\$434,700,000 annually
- 47.5 own their own homes

IN 1963 OVER 100 NATIONAL AND  
REGIONAL ADVERTISERS HAVE  
NOT LET THIS MARKET SLIP  
THROUGH THEIR FINGERS.

**KWKW**  
**5000 WATTS**

Representatives: N.Y.—National Time Sales  
CHICAGO—National Time Sales  
LOS ANGELES—HO 5-6171



## PUBLISHER'S REPORT

### Doing it right . . . TFE '64

**M**Y HAT is off to the film syndicators.

It wasn't so many years ago that they were regarded as a wheeler-dealer, bargain-basement crew.

Now the situation is substantially changed.

While there are exceptions in every category, the big film syndicator today is a stabilized businessman eager to give the best possible service to his client.

No small credit for this transformation is due to a few wide-visioned men in the syndication field and, in particular, to the way they handled the syndication show at last year's NAB Convention.

Called TFE '63, staged at the Pick Congress in Chicago, it was a model of decorum, usefulness, and dignity.

This year TFE '64 will liven the Convention and make it more useful for tv delegates.

I had lunch the other day with Dick Carlton of Trans-Lux and Alan Silverbach of 20th Century-Fox, co-chairmen of this year's television film exhibit. I was pleased to note that at least 15 syndicators will show their wares at the Pick Congress (with five NAB Associate members not included in TFE '64 located at the Conrad Hilton).

But what pleased me most was the code of behavior and the basic rules that each TFE '64 member must live by.

For example, there will be no honky-tonk.

There will be no corridor ambassadors drumming up traffic.

Models and hostesses must remain in hospitality suites.

Absolutely no gambling will be permitted in any hospitality suite at any time.

There are other rules. This gives the idea.

In recognition of the changed order of things the NAB has set up a tv program panel Tuesday morning chaired by Clair McCollough and including last year's TFE '63 co-chairman Bob Rich of Seven Arts. This representation is in order. The syndicators (or distributors as some call them) are a vital segment of the business and merit a place on the agenda. Bob, who has been a leader in the upgrading of the syndication field, is a good choice and will represent his category well.

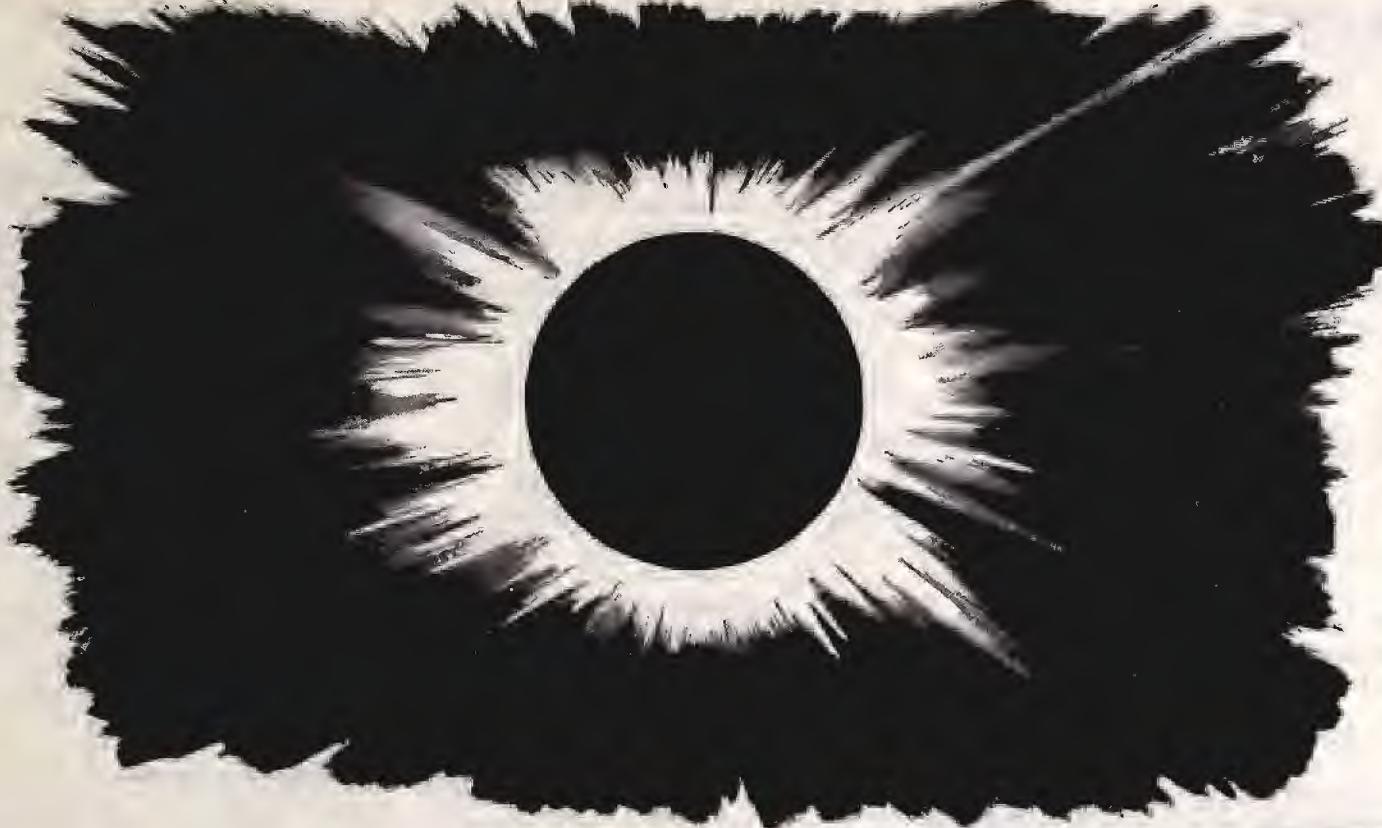
This year more managers will bring their program directors and film buyers to the NAB.

The word is out that the syndicators are doing it right and that they have more to offer the discerning station man than before.

As a severe critic of some syndication practices in previous years I'm thrilled to note this new order of things.

I said it at the start of this column and I'll say it again. My hat is off.





**YOU MAY NEVER SEE THE SUN COVERED 8 MINUTES\*—**

**Southwestern Michigan A&P and  
Kroger store cities within stations'  
primary coverage areas**



**BUT... WKZO Radio Covers More  
Supermarkets Than Any  
Other Western Michigan Station!**

Nothing under the sun covers Kalamazoo and Greater Western Michigan like WKZO Radio. Take supermarkets, for instance.

The map at left sheds some light. In our biggest competitor's primary service area (.5MV. contour) there are 18 A&P and 16 Kroger stores.

But in WKZO's primary service area there are 60 A&P stores and 33 Kroger stores—and this isn't counting stores in our competitor's home county, even though we come in strong there. And where the outlets are is where the sales are made.

Let your Avery-Knodel man give you the whole sunny story about WKZO Radio!

\* The maximum possible duration of a solar eclipse is 7 minutes and 40 seconds.



*The Fetzer Stations*

**RADIO**

WKZO KALAMAZOO-BATTLE CREEK  
WIEF GRAND RAPIDS  
WIFM GRAND RAPIDS-KALAMAZOO  
WWTV-FM CADILLAC

**TELEVISION**

WKZO-TV GRAND RAPIDS-KALAMAZOO  
WWTV CADILLAC-TRVERSE CITY  
WWUP-TV SAULT STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
KGIN-TV GRAND ISLAND, NEB.

**WKZO**

**CBS RADIO FOR KALAMAZOO  
AND GREATER WESTERN MICHIGAN**

*Avery-Knodel, Inc., Exclusive National Representatives*

# CALENDAR

## MARCH

**Leadership Institute for Young Executives**, second series of Management Communications Seminars in conjunction with New York University School of Commerce, Monday nights at Hotel Biltmore, N. Y., beginning (16).

FCC's schedule of application filing fees becomes effective (17).

**National Assn. of Broadcasters Code Authority**, public meeting to explain to ad fraternity the TV Code's new amendment on multiple product announcements, Waldorf-Astoria N. Y. (19).

**Broadcasting Executives Club of New England**, seminar and luncheon on "Climate in Washington," Sheraton-Plaza Hotel, Boston (19).

**Assn. of National Advertisers**, third annual seminar on business paper advertising, Plaza Hotel, N.Y. (19).

**Philadelphia Club of Advertising Women**, 48th annual dinner dance, Benjamin Franklin Hotel (20).

**Intercollegiate Broadcasting System**, annual national convention, Columbia University, N.Y., hosted by WKCR-FM (21).

**American Assn. of Advertising Agencies, Rocky Mountain Council**, ninth annual Spring Tonic Seminar, Brown Palace Hotel, Denver (21).

**Southwestern Assn. of Advertising Agencies**, convention, Sheraton-Dallas Hotel, (22-24).

**Alfred I. duPont Awards Foundation**, 22nd annual presentation dinner, Mayflower Hotel, Washington, D.C. (23).

**Institute of Electrical & Electronics Engineers**, international convention, New York Hilton Hotel and New York Coliseum (23-26).

**National Sales Promotion & Marketing Exposition**, 18th annual, Hotel Biltmore, N. Y. (24-26).

**American College of Radio Arts, Crafts, and Sciences**, first Radio Day Seminars, Conrad Hilton Hotel, Chicago (26).

## APRIL

**National Federation of Advertising Agencies**, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Extended deadline for filing comments with FCC on UHF drop-in proposal (3).

**Financial Public Relations Assn.**, Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

**Arkansas AP Broadcasters**, session at Little Rock (3-4).

**National Assn. of TV & Radio Farm Directors**, spring meeting, Richmond, Va. (3-5).

**National Assn. of Broadcasters**, annual convention, Conrad Hilton Hotel, Chicago (5-8).

**Television Film Exhibit (TFE '64)**,

Pick-Congress Hotel, Chicago (5-8).

**Assn. of National Advertisers**, west coast meeting, Del Monte Lodge, Pebble Beach, Calif. (5-8).

**National Assn. of Tobacco Distributors**, 32nd annual convention, Hotel Fontainebleau, Miami Beach (5-9).

**Financial Public Relations Assn.**, North Atlantic regional meeting, Schine-Ten Eyck Hotel, Albany, N.Y. (6).

**National Premium Buyers Exposition**, 31st annual display, sponsored by Premium Advertising Assn. of America, National Premium Sales Executives, and Trading Stamp Institute of America, at McCormick Place, Chicago (6-9).

**Transit-Advertising Assn.**, annual meeting, Casa Blanca Inn, Scottsdale, Ariz. (6-9).

**Boy Scout Lunch-O-Ree**, annual fund-raising event for New York City area, chaired by Young & Rubicam president Edward L. Bond, at Waldorf-Astoria (8).

**Michigan AP Broadcasters Assn.**, session at Kellogg Center, East Lansing (11).

**Alabama AP Broadcasters**, meeting at Birmingham (11).

**Society of Motion Picture & Television Engineers**, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

**Film Producers Assn. of N. Y.**, workshop on "How effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals" held with cooperation of Assn. of National Advertisers, at Plaza Hotel, N. Y. (14).

**Professional Photographers of America**, deadline for entries in fourth National Exhibition of Advertising Photography, headquartered at Milwaukee (15).

**Chesapeake AP Broadcasters Assn.**, annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

**Bedside Network of Veterans Hospital Radio & TV Guild**, 16th anniversary ball, New York Hilton (17).

**Radio-TV Guild of San Francisco State College**, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

**Financial Public Relations Assn.**, South Central regional meeting, Brown Palace Hotel, Denver (20).

**Associated Press**, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

**Society of Typographic Arts**, first annual Trademarks/USA national retrospective exhibition of American trademarks, symbols, and logotypes, Marina Towers, Chicago (opens 20).

**National Academy of Recording Arts and Sciences**, third annual symposium in association with Bureau of Conferences and Institutes of N.Y.

University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (to 22).

**Television Bureau of Advertising**, annual spring board of directors meeting, Greenbrier, White Sulphur Springs, W. Va. (22-23).

**American Assn. of Advertising Agencies**, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

**Advertising Federation of America**, fourth district convention, Tampa, Fla. (23-26).

**Pennsylvania AP Broadcasters Assn.**, annual meeting, Boiling Springs (24).

**Affiliated Advertising Agencies Network**, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

**Wometco Enterprises**, annual stockholders' meeting, Midway Motor Hotel, Flushing, N. Y., and at World's Fair (27).

**Assn. of Canadian Advertisers**, annual conference, Royal York Hotel, Toronto (27-29).

**Society of Photographic Scientists & Engineers**, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

**Station Representatives Assn.**, 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

**American Film Festival**, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

**American Women in Radio & Television**, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

**American Marketing Assn.**, New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

## MAY

**Kentucky Broadcasters Assn.**, spring convention, Louisville Sheraton Hotel (4-6).

**CBS-TV**, annual conference of network and affiliate executives, New York Hilton (5-6).

**Electronic Industries Assn.**, workshop on maintainability of electronic equipment, Sheraton-Jefferson Hotel, St. Louis (5-7).

**California AP Radio-TV Assn.**, annual convention, San Jose (8-10).

**National Retail Merchants Assn.**, sales promotion division convention, Hotel Americana, N. Y. (10-13).

**Assn. of National Advertisers**, session at Waldorf-Astoria, N. Y. (11-12).

**Sales Promotion Executives Assn.**, seventh annual conference, Astor Hotel, N.Y. (11-13).

**American TV Commercials Festival**, fifth annual awards luncheon, Waldorf-Astoria (15).

UNITED  
ARTISTS

# SHOWCASE 2

# TRAPEZE

# BURT TONY LANCASTER · CURTIS GINA LOLLOBRIGIDA

Everybody loves the Circus . . .  
Everybody thrills to aerialists in action . . .  
Everybody enjoys a good story  
about a "triangle". "Trapeze" is  
the acme of showmanship—  
and most promotable.

Running time: 105 MINUTES



WRITE, WIRE OR PHONE

# U.I.C.I.C.I. UNITED ARTISTS ASSOCIATED

a division of UNITED ARTISTS TELEVISION, INC.  
555 Madison Avenue, New York 22, N.Y. • Area Code 212 • 688-4700



## Inside SPONSOR

I wonder if the increasing tempo of the race by the networks to impress legislators and regulators isn't out of economic proportion.

Neither broadcaster nor broadcast advertiser—at all levels—can hope to have any deserved reprimand delivered in private. Print has made the public service record of broadcast media its personal kennel and watchdogs each, even innocent, trespass by setting up a howl that brings legislators and regulators running. When one dog barks the others in the neighborhood yap, even when they don't know what started the first one in the first place. And every client, agency and station or network is fair game for those who want to quiet the hounds.

I sat through the better part of primary election night watching all three networks on a set-up at NBC. For months in advance, the stream of releases, heralding each step planned, every team and aid piled onto the effort, kept growing into a monumental paper pyramid. The staggering costs were obvious. The eagerness to meet a public responsibility and to compete for leadership was equally obvious.

But I puzzled over how expensive an excellent job had to be; how much of that expense was an unconscious pandering to the monitoring minions of legislation and regulation. I couldn't erase from my mind a statement attributed to a network correspondent which estimated that if all the money spent by all the networks for that coverage (to impress regulators and legislators with dedication to public service?) were lumped together, it might be possible to bring all the voters to New York to vote "live" in the studios. It could become an absurd addiction.

Sam Elber

### 'TV Tear Sheet' reaction

How very pleased we were to see SPONSOR's coverage of our "TV Tear Sheet" story (Feb. 24, 1964). The reaction to the story has been most gratifying, which only proves again that SPONSOR is well-read by those who want to be well-informed.

A network sales head, a top household magazine, and several advertising managers and agency people have contacted us for further information. Which proves, also, that SPONSOR as a trade publication, knows what the trade is vitally interested in.

Lincoln Scheurle  
President  
*The Film-Makers, Inc.*  
Chicago, Ill.

### Not their cup of E.T.

My attention has been drawn to an article in the Dec. 9 issue of SPONSOR, titled "Radio dramas gaining local strength," in which it is suggested that certain programs, including "Adventures of the Scarlet Pimpernel," "Captain Horatio Hornblower," "Secrets of Scotland Yard," etc., offered for sale in the U.S.A. by Irving Feld, Ltd., were produced by the BBC.

I write to say that none of the programs listed in the article were produced by the BBC, nor has the BBC any direct or indirect connection with them.

M. A. Frost  
Head of Transcription Service  
*The British Broadcasting Corp.*  
London, England

### 'Guide' a big hit

I have just finished reading "Adman's guide to TV syndication," which appeared in the Feb. 24 issue of SPONSOR. I would like to offer my congratulations on the preparation of what I believe to be the finest wrapup story of TV syndication and feature film distribution that I have ever seen in a trade book.

It was great. And you can be sure that this story will be referred to quite often in this office.

Harvey Chertok  
Director of Advertising & Publicity  
*Seven Arts Associated Corp.*  
New York, N.Y.

### Rating Council study

Congratulations on your extremely comprehensive and objective treatment of the Broadcast Rating Council in the first of your three-part series in the Mar. 2 issue of SPONSOR.

This series is an accurate and positive reflection of the very substantial progress that has been made through the volunteer efforts of Don McGannon and many other dedicated and capable individuals.

William D. Kistler  
Vice President  
*Assn. of National Advertisers, Inc.*  
New York, N.Y.

### Kudos for coverage

Last week I had the opportunity of seeing for myself the AM Radio Sales presentation "What Did You Do Today?"—which was reported on in the Feb. 10 issue of SPONSOR.

I just want to let you know that I think your coverage of this very fine presentation was thorough, complete—excellent. A job well done.

Norman S. Ginsburg  
Director of Sales Promotion  
*CBS Radio Spot Sales*  
New York, N.Y.

### Keep public aware

We at WDSU-TV were interested in the editorial comments by publisher Norman Glenn in the Jan. 27 issue of SPONSOR ("How broadcasters inform the public about broadcasting").

We agree with you 100% that broadcasters should not be silent when it comes to telling the public about their media.

John Corporon  
News Director  
*WDSU-TV*  
New Orleans, La.



APPRECIATION—James Eagan, left, representing National Conference of Christians and Jews, gives plaque to C. Glover Delaney, general manager of Station WHEC-TV, for the station's contribution to better understanding among religious, ethnic groups.

## Award Goes to WHEC-TV For Role in Brotherhood

For year-around consistency in fostering brotherhood, Station WHEC-TV yesterday was awarded a plaque by the National Conference of Christians and Jews.

The conference cited the local station for its "continuing coverage of activities in the community devoted to better understanding among the religious, racial and ethnic groups."

James Eagan, conference vice president, said WHEC is the only commercial television station in the state to receive the distinguished merit plaque.

Eagan addressed a Brotherhood Week luncheon at the Rochester Club.

## Pleased and Proud ?

Of course we are! "Year-around consistency" in public service isn't easy to achieve amidst the constantly shifting demands and pressures of the broadcasting business.

But the firm desire to perform service over and beyond a mere minimum is the dedicated policy at WHEC-TV. The community we serve appreciates it.

So do our advertisers . . . who are aware that we project the same year-around consistency of quality service in their behalf.

# WHEC-TV

A GANNETT STATION • BASIC CBS • REPRESENTED BY H-R

## CHANNEL 10 ROCHESTER, N.Y.

## SPONSOR-SCOPE

### FTC says 'uncle' to Bayer ad claim using FTC finding

Federal Trade Commission has finally said "Uncle" on Bayer aspirin advertising based on commission's own medical research and on report of it in American Medical Assn. Journal. FTC last week dismissed charges that Sterling Drug and its ad agencies — Thompson-Koch (a Sterling subsidiary) and Dancer-Fitzgerald-Sample—made false claims in TV commercials that referred to the research. Bayer's commercial copy artists had gleefully picked up report's assertion that single-ingredient pain-killer was as effective as multi-ingredient types, may be better, since it was found less prone to upset the stomach.

### Labor unions can't agree on pay-TV being good or bad

Labor unions are beginning to fight with each other over pay TV. Major issue—whether it will mean more jobs for membership, or cut-back in employment. Latest battlefield is in California, where Sylvester J. (Pat) Weaver's Subscription TV, Inc., has run head-on into a Citizen's Committee for Free-TV, which has been dredging up statements by unions (SPONSOR-SCOPE, Feb. 24) in effort to fend off STI's operation. Committee is seeking public support of petitions to have anti-pay-TV legislation put on November ballots (SPONSOR, Feb. 17). Latest ammunition is reminding public of 1957 resolution adopted by national AFL-CIO, which claims pay-TV would undermine free TV and, in time, mean shows only for those who could afford to pay. However, number of Hollywood unions, including Screen Actors Guild, strongly favor pay-TV as increasing work for their members. Weaver notes pay-TV will be programming "one new picture a day—the vast majority from Hollywood—which is more than triple annual average of 110 films made in Hollywood over past three years."

### Lorillard air buys for Middle East, NBC Radio Network

P. Lorillard Co. apparently expanding ad budget to offset drop in cigarette sales in wake of Surgeon General's report on smoking and cancer. Latest move is major buy in Middle East, calling for 296 Class A one-minute spots on Television of Iran, comprising TVI-T-Teheran (Channel 3) and TVI-A-Abadan (Channel 3). Iran has over 100,000 TV homes. Teleorient in Lebanon negotiated deal, which extends through this December, in behalf of ABC International. This follows Lorillard's return to NBC Radio after dropping network completely in October. Buy, via Lennen & Newell, marks first return to web of major cigarette company and is for 60 spots a weekend for two in March.

### 'TW3' rates high, but satire may be too biting to buy

NBC-TV's "That Was the Week That Was" is pulling in audience with its satirical look at happenings throughout world, but same satire may be too biting for advertisers. Series, aired Fridays preceding Jack Paar at 9:30-10, now goes to advertisers at some \$26,000 per commercial minute. According to Nielsen study for Mar. 6 in New York City, it's out-rating Friday night programming of all networks. Feb. 28 Nielsen M.N.A. study of 30 markets where all networks have equal facilities show "TW3" in first place in its time slot with a 36, steadily increasing from its opening show of 15.6. The latest ARB National Arbitron gives "TW3" over 11 million homes, 34% more than CBS' "Twilight Zone" and 36% more than ABC's "Price Is Right." With all this ammo, NBC has yet to sign advertisers for next season's "TW3," which will be aired Tuesdays, 9:30-10. Cost per commercial minute for 1964-65 will still average a modest \$30,000. Current advertisers are participating: Brown & Williamson Tobacco (Post, Keyes & Gardner); Clairol (Foote, Cone & Belding); Speidel (McCann-Marschalk); Intl. Latex (Young & Rubicam); Mennen (Grey Adv.); Lehn & Fink (Geyer, Morey, Ballard); Pharmacraft (Papert, Koenig, Lois).

# COMMERCIAL CRITIQUE

## Too many cooks spoil commercials

HAROLD BECKER  
*Harold Becker Productions*

**S**INCE I have been working in Television commercials, I have had the opportunity to compare this medium with print which has been my background as a photographer. I have worked for the same agencies and, in some cases, on the same accounts, in both areas.

The comparison might serve some useful purposes perhaps by drawing on some of the causal factors involved in producing good print ads and their validity in being applied to television commercials.

The film medium has such a tremendous potential as a means of communication, certainly much more far-reaching than that possible in print. The problem, it seems to me, both in print as well as commercials, is how the individual or the "talent," call it what you will, can produce work which has its own character and personality, which enables it to reach out and make a statement which is vital and fresh and avoids the cliches. How to do this in the context of a large group of people whose interrelated responsibilities in the producing of these commercials are often contradictory and pulling in many directions so that the common denominator of consent becomes essential to every move. This produces a blandness, a lack of individuality, which just adds to the general sound level or background noise, like piped-in music which is heard but not heard, rather than the clarity or the directness, which, on occasion, we see when the best of this medium is realized.

When the aforementioned factors somehow are pushed aside, and there is a bringing together of conception and execution, I think the unity that is essential to creative commercials is achieved.

A commercial should basically be the work of a small, well integrated group who are working together in a conceptual sense, where the com-

mercial is not the product of an assembly line, where each phase of the production is separately embarked upon so that by the time the story board reaches the "production house," conceptually, it is an accomplished fact and all that can be done is to execute or render this into its final form, albeit a television commercial.

The entire bidding system by which commercials are awarded to the producing unit is predicated on this principle and implicit in this is the assumption that there is a group of producers who can "manufacture" what is being called for. Bidding implies certain things about the commercials or builds certain things into the commercial which I think rob it of its individuality. What a statement to make with all the talk of creativity, of getting the best possible job, the pretense of

these objectives are revealed in this production-line.

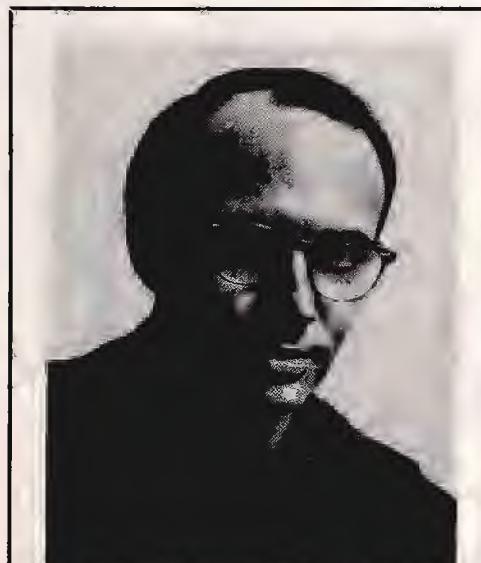
I could only compare this with a similar situation if it were to exist in print where if the agency required, for an ad, a specific photograph, it called in three photographers to bid on the job. This would imply on the part of the agency, a lack of awareness as to the distinctiveness of the contributions that various photographers, through their personal styles, could impart to the final ad. In fact, in many cases, the print ad is conceived of with its final realization already in the mind of the creative people at the agency, because of the awareness of the individual talents available to them and which of these talents would best produce this.

I know that in television commercials this must come about and already has, in fact, begun to take place and the results have more than supported this direction.

Television commercials today, are for the most part, dominated by a narrowness, a fearful climate because of the large expenditure involved that inflict upon the personnel involved in them, an inability to act freely, to reach out and experiment, to attempt new techniques, to probe for new forms in this medium which can be so exciting and reducing its potential to the most ordinary techniques which have ruled in industrial film-making and Grade C Hollywood for decades.

The only way that commercials are going to realize any of their potential is by bold experimentation, a willingness to try new means, to get out of the suffocating grip of personnel whose only claim to knowledgeability, in terms of film-making, is that they seem to have a glossary of film terms with which they sweep all before them.

It is time to realize that creative people, whatever their background, are the sources from which exciting television commercials will come. ■



HAROLD BECKER has been a still photographer for ten years and began making documentary films on his own time. He worked on various commercials such as Ivory, Lipton and Vita-Bath as director-lighting consultant, U.S.S., Armstrong Cork, Singer Sewing Machines and is currently shooting Schaeffer beer commercials. His documentary films "Eugene Atget" and "Blind Gary Davis" were selected to be shown at the Oberhausen Film Festival and "Atget" was shown in the N.Y. Film Festival at Lincoln Center.

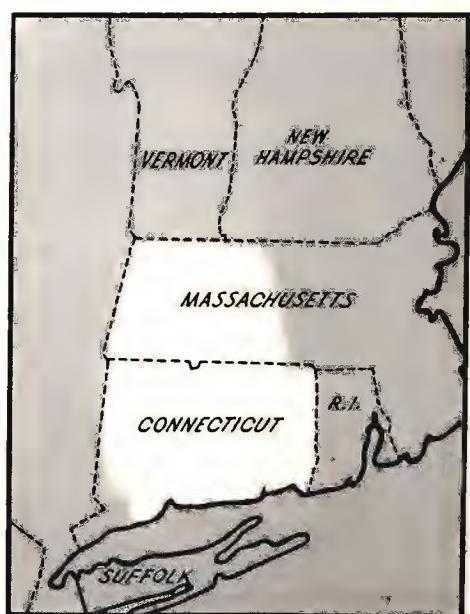
**WTIC MEANS  
GREATEST COVERAGE**

**TOP PERSONALITIES  
ADULT ACCEPTANCE  
DEDICATED SERVICE**

**IN RICH, RICH  
SOUTHERN  
NEW ENGLAND**

**WTIC**  **50,000 watts**

**HARTFORD, CONNECTICUT**  
REPRESENTED BY THE HENRY I. CHRISTAL COMPANY



# HEALING THE COMMERCIAL

**As an industry move towards warding off censorship, agencies and advertisers have a voluntary committee called Interchange that questions questionable ads**

★ A soft-goods manufacturer filled his print ads with double entendres and thinly veiled jokes and models.

★ A Broadway billboard offended passers-by with its graphics on feminine hygiene.

★ An automotive products manufacturer, after public tests, insisted on advertising his competitors names—and lower scores.

THESE ARE three typical issues that have been raised before the joint ANA-AAAA Committee for the Improvement of Advertising Content. In spite of its long name, the committee makes short work of questionable advertising in all media.

What did they decide in the above cases?

As widely discussed in trade circles as at teen-age smokers, the attention given the soft-goods ads soon ricocheted into ridicule. Their tenor began an immediate tone-down once the committee found them a serious infraction of good advertising taste.

The committee also disagreed with the billboard ad, suggested the advertiser "do something." He did—but the wrong thing, for he appealed to the public. Instead of attracting endorsement, he drew still more complaints. When the billboard lease came up for renewal, he let it expire—the offensive ad along with it.

The automotive products manufacturer was ruled within his rights. The use of competitive names—

long a gimmick of magazine-circulation and analgesic advertising—is not in itself disparaging. Yet, the group warned, comparison advertisers should try to be positive and not hold competition up to ridicule. Obviously, they'd also better be sure of their facts.

A certain amount of fringe activity is inevitable in advertising—or any other competitive business, one industry spokesman explains. And founding of the committee was a self-imposed effort to answer that question before it became an issue. Actually, "the ads that draw complaints are only a minority of all advertising, but, unfortunately, they offer sitting targets for advertising critics to zero in on."

The idea of the committee, then, was simply this: To invite advertising people to register their criticisms; to supply expert evaluations of the criticism; and, if a certain advertisement was felt to be harmful, to give opinions helpfully—and in private—to the agency and advertiser concerned.

Although something like 75 per cent of all complaints continue to originate with agency people, they can now be filed by anyone, any time.

Robert L. Colwell, vice president of the J. Walter Thompson agency and the AAAA's co-chairman of the committee, explains its activities and results thus: "You can't say a policeman's only value lies in the people he catches red-handed. Peo-

## COMMITTEE FOR THE IMPROVEMENT OF ADVERTISING CONTENT

### ANA members:

SAMUEL THURM, Lever Bros.: *Co-chairman*  
 R. H. COFFIN, RCA  
 ROBERT L. ESKRIDGE, Ralston Purina  
 E. G. GERBIC, Chesebrough-Pond's  
 A. D. JOHNSON, Eastman Kodak  
 PAUL H. WILLIS, Carnation Co.  
 J. EDWARD DEAN, E. I. du Pont  
 MELVIN S. HATTWICK, Continental Oil  
 GAIL SMITH, General Motors  
 WILLIAM F. HEIMLICH, ANA: *Secretary*  
 PETER ALLPORT, ANA president: *ex officio*

### AAAA members:

ROBERT T. COLWELL; J.W.T. *Co-chairman*  
 BEATRICE ADAMS; Gardner Advertising  
 CHARLES F. ADAMS; MacManus, John & Adams  
 RALPH CARSON; Carson, Roberts  
 ROBERT L. FOREMAN; BBD&O  
 HENRY O. PATTISON, JR.; Benton & Bowles  
 MARY E. O'MEARA; Young & Rubicam  
 EARL HODGSON; Fuller & Smith & Ross  
 WILLIAM B. LEWIS; Kenyon & Eckhardt  
 JEAN BOUTYETTE; AAAA staff  
 JOHN CRICHTON; AAAA president: *ex officio*

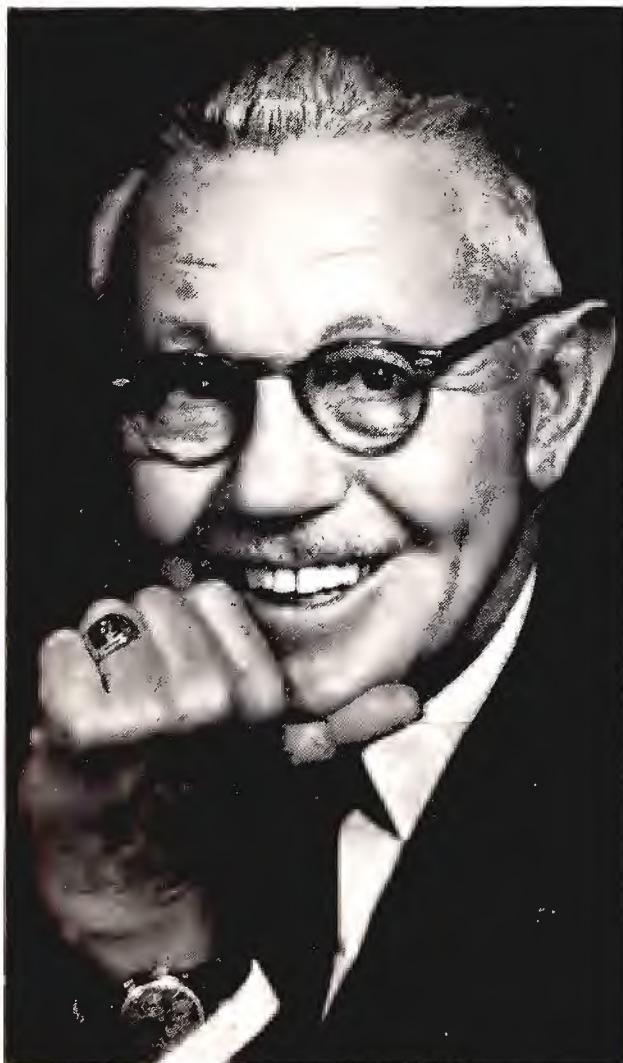
# Tactful advice and aid are

ple are more likely to *watch* their step when a policeman is around.

"Actually," he continues, "since we don't have police powers, perhaps I ought to say that people are usually better behaved on a well lighted street."

Whether advertising is symbolized by street or avenue, the committee is, indeed, a light and a very bright one. It's tricky job, to reduce the small percentage of advertising that is harmful or potentially harmful to *all* advertising, is, in effect, to make offenders see the light. And its employs a very simple, if highly effective means—the prestige of its individual members and the weight of their professional opinions.

If the committee goes about its work quietly — often performing through the mails—it is nevertheless a force within the industry. For



Robert T. Colwell of JWT  
... fewer offenses on lighted streets

## CREATIVE CODE

*The following advertising practices are disapproved:*

- A. False or misleading statements or exaggerations, visual or verbal
- B. Testimonials that do not reflect the real choice of a competent witness
- C. Misleading price claims
- D. Comparisons that unfairly disparage a competitive product
- E. Claims insufficiently supported, or that distort the true meaning or practicable application of statements made by professional or scientific authority
- F. Statements, suggestions or pictures offensive to public decency and moral values

example, it has just called all members to New York to solve cooperatively the problems presented by three challenged advertising campaigns. And in the past several years, it has considered something like 250 different cases of possibly errant advertising. After winnowing out complaints filed by cranks, competitive back-biters and people with factual arguments, the committee has found nearly 25 per cent of the total represents justifiable inquiries or criticisms.

Checking on them is no easy matter, for it can entail tedious hours and durable patience to locate, for example, the tonic commercial broadcast in Missouri on a hot day last summer. Thus it requires complainants to submit a copy of offending print ads, if possible, and an accurate enough description of a broadcast commercial (subject, station, wording, when broadcast, etc.) so that it can be traced and identified exactly.

Once verified and reproduced (by photoscripts for TV), the commercial in question is submitted to a word-for-word (and image-by-image) examination by every member of the 22-person committee. Each writes his decision on a secret ballot that begins, "If for competitive reasons, you should *not* give an opinion, please check here and

return the form." To protect agencies and clients, ballots are seen and scored only by the committee secretary (currently, the ANA's William Heimlich), then kept under lock and key. An average of only 10 per cent of all complaints prove "serious."

Committee findings are relayed, usually through friendly in-person meetings, to offenders. Seven out of eight in 1962 (the latest reported year) quickly fell back into line. The year before, a word from the committee elicited prompt action from nine out of nine.

It should be noted that the committee's is not a fact-and-figures job. Misleading or illegal advertising is handled by government regulators or Better Business Bureaus. Instead, the committee scouts advertising that, while legal, may reflect objectionable taste.

These are the general target areas:

**Suggestiveness:** Greatest culprits of this most common offense are business ads in the trade press. Says Henry O. Pattison, Jr., of Benton & Bowles and an early, hard-working member of the group, "In 99 out of 100 complaints, the advertisement is not only offensive, it's also bad advertising. All they need, really, is some one to prepare them a good ad without relying on this, the

# Interchange aim

worst crutch in the business."

**Excessive nudity**, no. 2 offender, occurs in trade ads again and TV necklines. Committee's two women members, Bea Adams of Gardner and Y&R's Mary O'Meara, while chosen for advertising capabilities, nevertheless helpfully provide feminine perspective on matters like this.

**Repulsiveness**: This can be a simple matter of misjudgment, such as showing illness too violently or depicting unintentional cruelty. Audiences sometimes object that drug and hygienic ads sometimes appear on TV during their dinner hour; yet, considering the different times that people eat and the different time zones nationally, it seems, as one agency man put it, "that it's always dinner time somewhere."

**Improper reference** to patriotic or religious themes is a sometime offender. The public objects to incorrectly displayed flags or advertising that seems to take advantage of religious beliefs, such as heavy-handed Bible ads in pulp magazines and journals.

**Implied endorsement** of bad habits occasionally causes a flurry, as when a TV commercial builds dramatic impact by showing a temper tantrum, only to have parents wince, fearing their children may copy the behavior.

"Because of its powerful combination of audio and visual, TV can be a very sensitive area," reports Richard Scheidker, senior vice president of the AAAA and former secretary of the committee. To help minimize the magnification of possibly sensitive matters, the 4A's has revised its copy production code into a creative code (see box) which specifies prohibited areas. And, Mr. Scheidker adds, both the NAB code and the self-supervision of networks has proved "extremely helpful" in this area.

**Scare campaigns** and parallels of profane expressions complete the list of practices that produce complaints.

Interestingly, most criticism is

directed at local advertising, with trade second and only an occasional misstep on the national level. That indicates, in part, that major agencies and their clients are more aware of potential Federal action, do an over-all better job professionally, and presumably are more sensitive to peers' opinions.

The 88 criticisms received in 1962 concerned media as follows: newspapers, 23; television 21; consumer magazines, 19; radio, 10; business publications, 8; and outdoor and transit ads, 1 each. The committee doubts, however, that print media's higher percentage over TV accurately reflects public attitudes, attributing the discrepancy to difficulties in reporting and locating broadcast offenses.

The committee is often referred to as "Interchange," not only because that is an earlier title but also because that's how, in 1948, it all came about—as an interchange of criticism among agency people, started by AAAA. In 1950, personnel from non 4-A agencies were asked to join in. Four years later, Interchange instituted its voting system to isolate the gripes that were unjustified (and that, as a result, weaken the group's image) from those that were justified and worthy of group endorsement. At first criticisms were merely passed on; now they're accompanied by a request for action—i.e., drop or change the offending ads. In 1960, advertisers, too, joined in via the ANA, thus short-circuiting what had become a standard reply: "We, the agency, go along with your ideas, but it's the client—he's insisting on it."

A roster of founding members reads like advertising's who's who. And participants today follow the tradition of being "big people with big jobs who take this work—and its purposes—seriously."

Is it possible that Interchange might one day include media representation? Samuel Thurm, Lever Bros. vice president who's recently become the ANA co-chairman of



Samuel Thurm of Lever Brothers Co. . . . will media be asked to join?

the committee, thinks not, although the idea has been explored. "So far, it's been confidential and kept within the family," he remarks. "As soon as you include a third group you lose privacy." More threateningly, however, inclusion of media might skirt collusion or unfair practices charges, he points out, the serious possibly that has always kept Interchange from imposing penalties.

What does it impose? After reporting violations to agency and advertiser, Interchange gives them a 30-day period in which to reply. Silence means the decision is relayed to the parent organizations—ANA and AAAA—whose by-laws allow for ultimate revocation of membership. Seldom is it necessary even to report, however.

Since the Interchange takes care not to impose censorship, offering only helpful criticism and self-regulation, it does not report results of its findings or actions to complainants. Nevertheless, it does welcome constructive criticism of any advertising that seems in poor taste. Complaints may be addressed to the ANA-AAAA Committee for Improvement of Advertising Content, Office of the Secretary, 155 East 44th Street, New York.



New type bottles, packaging herald Gentry's entry into the expanding malt liquor field

## Gentry to make advertising debut on TV, radio

**Franchise-building soft-drink-type organization, disputes other claims to definition as 'malt liquor'**

THIS IS GENTRY, a new label out to shake up brewing two ways. Gentry's aims are (1) to establish a "national" brand by setting up to sell malt liquor as the big soft drinks are made and sold, by market franchise, and

(2) to help brewers in an uphill fight to expand their market by adding a diversified appeal to new drinkers. Advertising advantages of a national label are obvious.

When the franchise organization now being formed is complete, Gentry will have a \$1.5 million ad budget. Television and radio are slated to get nearly a third of the money, sharing the fund with magazines, newspapers, and outdoor.

Advertising will be placed direct through Brewers Guild of America, Pittsburgh, which is the franchising organization.

Howard D. Morris, executive director of the Guild, says Gentry is based on two years of research that spotlights a "fast growing prestige market," particularly young people, looking for a new taste. Gentry, a brew that is "not a beer, not an ale, but a completely new malt beverage," is the Guild's answer. Morris reports enthusiasm by brewers attending meetings that premiered Gentry to the brewing trade in Pittsburgh and Chicago, and franchise talks are underway now for territories throughout the country.

To be distinctively packaged and quality-controlled in local production centers, Gentry is designed to appeal to the 42% of the U. S. market that drinks neither beer nor ale. Gentry's malt liquor formula is distinctive, Morris says, and others are just "hopped up versions of beer." The "original, patented" and only other true malt liquor acknowledged by Morris is a Minneapolis label, Stite. The test for true malt liquor, Morris says, is serving it on the rocks, an option Gentry advertising will suggest.

Whatever the merits of the argument, labels calling themselves malt liquor billed around \$900,000 gross in TV spot last year, according to Tvb-Rorabaugh estimates. They included American Wine & Importing's Bulldog, Bohemian Distributing's Bull Dog A, Gentleman's University Club, and the big TV biller, Pearl Brewing's Country Club, which alone accounted for more than \$800,000 gross on TV.

Others designated malt liquor include Schlitz Malt Liquor now in test markets, Piel Bros.' Trommer's White Label (testing in the East) Pabst's Big Cat, National Brewing's Colt .45, Miller Brewing's University Club, Sterling Brewers' Mickey's Malt (with a \$500,000 introductory ad budget for 12 southern markets), and Metropolis Brewery of New Jersey's Champale.

## Motel chain in NBC for 1st network buy

Holiday Inns, via the John Cleghorn Agency, Memphis, is currently airing its first network TV campaign, on NBC-TV's *Today* show. The drive, which began Mar. 3, will run through April. Holiday operates some 450 inns in 45 states.

## Eckersley to Toyota as eastern U. S. mgr.

Royden C. Eckersley, Peugeot's former national marketing manager, has been appointed regional manager for the eastern United States by Toyota Motor Distributors, headquartered at its Newark, N.J., offices. He will supervise Toyota's sales operations in the eastern U.S. through the car company's present dealer network, as well as coordinate Toyota's recently announced dealer expansion program east of the Mississippi.

With Eckersley in picture below is Lori Martin, star of TV's *National Velvet* series.

Prior to joining Peugeot in 1961, Eckersley served 14 years in the Chrysler Corp., and is a graduate of Chrysler's management school. With Toyota, he will be responsible for the introduction later this spring of its Tiara passenger car line, in addition to supervising sales of the four-wheel-drive Toyota Land Cruiser Line. Toyota is the 12th largest auto manufacturer in the world, and Japan's sixth largest corporation.



# Vocal schizophrenia at union scale

**Agencies find versatile voice magic by one-man cast-of-thousands sells product, wins accounts for profit**

**N**OT MUCH TALENT is mass produced. If it were, prices would be lower, and you might expect the product to have a uniform look.

Indeed, if there is such a thing as a mass-produced voice, cost-conscious agency producers will be the first to know. As it turns out, such a voice exists, and it's in constant use by commercial casters in New York. The price is bottom dollar (union minimum), yet the product is anything but uniform.

Allen Swift, voice behind hundreds of commercial cartoons on TV in any given week—and a character himself—is the owner of what amounts to an infinite number of voices. His telephone number is active in agency producers' books not only because of his versatility, but Swift works for scale and still auditions for jobs after years in the business.

He combines a low price tag with tireless activity. Some indicators of the volume:

- A six-figure income from commercials each year since 1957 (it has been published variously at \$300,000 and \$200,000, but Swift won't say just how many hundreds).

- Some 12,000 commercials the past 10 years, mostly TV, and several hundred on screens of the nation in a typical week.

- More than 200 voices for an endless range of characters, including talking products like wrenches, pencils, and peanuts.

- \$27,000 in residuals for a two-second portion of one commercial.

- A client list of 95 sponsors, and many times that many commercials on the air currently.

- A policy of non-exclusivity that allows him to work for 30 different

labels in one product category alone, beer, for example.

- A production rate of 18 one-minute commercials an hour.

This is Swift as he appears behind a few of his current guises: the Newport announcer's voice (for Lennen & Newell), Brylcreem announcer (Kenyon & Eckhardt), an Allerest sneeze (nothing else, just a sneeze for Papert, Koenig, Lois), the duck for Gravy Train (Benton & Bowles), M&M's candies (the southern-style "creamy milk chocolate" peanut for Ted Bates).

Long-run clients have included Brylcreem and M&M's, Ballantine beer (a cartooned man and wife working since the 50's for William Esty), Drake's cakes (the duck for Young & Rubicam), and the first commercial Swift ever made, Eveready (Esty), a job in 1954 that was Swift's first national TV spot. He played the battery role. Classic, long-run commercials are not necessarily the most lucrative, the actor says, but "they can be nice."

The big hit of Swift's career was a Chesterfield cut, 10 minutes' work done on short notice for J. Walter Thompson several years ago: "Checked all the way by Accuray—they satisfy the most." This was cut into all the Chesterfield copy, and paid Swift \$27,000 for spot and network plays.

There are "hits" like this in commercials, just as in shows, songs, and books. When a copy line works, the client orders extra editions, buys more time and adds a winning line to all existing commercials, Swift explains.

With stakes like this, Swift's work is like a lottery. Its hard to predict what will hit, and that's one reason

he works at scale. "You never really know when a commercial's going to be a success, and most of the time the agency doesn't know. So what's the good of charging a thousand when you don't know. If it's a bonanza, it might be worth twenty thousand. Why do less work and charge more? I'd rather hold more tickets in the lottery."



*The real Allen Swift, face behind hundreds of voices, as he was before new-grown beard*

In the "straight announcer" genre, Swift is heard for Newports, Brylcreem, and Schlitz (Leo Burnett), to pick only three out of the credit stack. The straight announcers, however, all sound like different men. This is a commercial advantage now, but here is where Swift tripped up once years ago when he auditioned for an announcing job at a network-owned station. Given six pieces of copy to read, he be-

## MICE AND MEN: SOME SWIFT ROLES



'ATU's packaged 'Friendly Banker'

came six different men. His interviewer congratulated him on the performances but turned away the hungry (time changes everything) applicant. Swift lost his chance because the station was looking for a man with that organization's distinctive, uniform "sound."

In the palmy commercial days that followed, Swift has been the entire cast of a number of celebrated commercials. He did Jell-O's Chinese baby and announcer (Benton & Bowles), the Lestoil announcer and dirt-ridden duck, and the Drano wrench (Young & Rubicam), all prize-winners. A Jax commercial Swift wrote and voiced for Doherty, Clifford, Steers & Shenfield, offering a Russian-American colloquy, was another that won trade honors.

Like any self respecting one-man band, Swift is not limited to one art. He writes commercials for his own production company, and for others he often fills in a comic line on the spot at recording sessions. 'He's such a nut,' says one producer, who acknowledges at the same time that this is probably a big reason for Swift's selling success.

A sample of the artist's gentle satire is the "Friendly Banker" in his own packaged spot series, syndicated material that has won local prizes for the same campaign in different markets. (Video is uniform, but sound is custom recorded for each client.) Also typical of Swift's lighthearted approach is his company's name, ATU Productions. The initials stand for Altitude Training Unit, Swift's old service outfit in the last war.

Sometimes good "commercial"



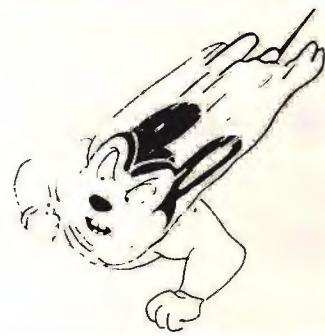
'Sam Shovel': beer sales tool

jobs never get on the air but do their selling behind the scenes. In one job that paid off for an agency in subsequent commissions on a show, Swift mimicked the entire cast of a network program for presentation to a potential sponsor. The sponsor accepted the taped "demonstration" and bought the show.

Another producer called in Swift not long ago on a hurry-up job, a presentation to a sponsor out of town. Planes and account executives were ready to go, and the producer had to get a recording ready fast. The only rub: no script was ready. So he prepared for instant action when the script arrived. He called Swift on standby. Whatever the cast called for, whether men, women, babies, animals, or talking products, the producer knew Swift could put all the roles on tape in a hurry.

Swift's work is characterized by good humor. Humor in commercials isn't always so funny to those who live by broadcast selling. But Swift, predictably for one who profits at least as much by comedy as by the straight announcement, defends it: "When commercials entertain you, they hold your interest as much or more than programming, and they sell the product. They're good commercials. The worst thing a commercial can be is innocuous."

Swift tells of an Atlanta client who shied from a Brooklynese character in his commercial on ground that the account was "local." Swift's comment: "I've never understood this. Don't they watch and laugh at Brooklynese? Because a commercial is local, client thinking becomes local. People are unaware of



Swift did 'Mighty Mouse' for RCA

the difference between a local and national company."

Sponsors seldom show up at recording dates. When they do, the contribution depends on the sponsor. Some have a passion for directing and acting. Some bring wives, and "generally the wife gets her way," Swift says. Other clients come with a rare talent for producing good commercials. One toy-maker knows exactly how his commercial should be done, what he wants, and at recording sessions he displays instincts that are unfailingly accurate in Swift's opinion.

Agency producers have their own reasons for calling in Swift as often as they do. "Versatility" is cited most often. "You only have to give him the barest outline of character," says one producer, "and all he'll ask is, 'How old am I?'"

Tom Hendee of Benton & Bowles sometimes sees Swift three times a week. He uses him for everything from straight announcer to female impersonating cartoon-cop to dog catcher. "A very dependable guy . . . a real talent," is Hendee's evaluation.

Producers concede you can't always please everyone along the agency-sponsor production line, but Swift, with his range of credits, at least has the odds in his favor.

"He's interesting and flexible. It's a pleasure to work with him," says Ed Murphy of Papert, Koenig, Lois. "Terribly facile," describes the PKL producer, who has "a whole library of sneezes" that Swift made two years ago for Allerest: "one-second sneezes, two-second sneezes, wet sneezes, dry sneezes, funny sneezes, serious sneezes. Commercials with these sneezes



## Instant recognition . . .

Everybody knows green—bountiful symbol of spring and growing things.

People see color—think color—buy color! That's why Green Giant Brand is moving to color commercials for greater selling effectiveness in terms of both appetite appeal and brand identification. These are two good reasons why you should give your TV commercials the *Plus of Color*.

Even if your present broadcasting decision must be black-and-white, be sure to film your commercials in color.

It serves for both, should you later adopt color TV. And what's more, your black-and-white showings will be improved. Shades and subtleties will stand out as never before.

You can also make excellent panchromatic prints from Eastman color negatives. At the same time, you'll be gaining experience with color... building a backlog of color material today for use tomorrow!

For the purchase of film, service, and technical queries, write or phone:

Motion Picture Products Sales Dept.,  
**EASTMAN KODAK COMPANY**,  
Rochester, N.Y. 14650, or the regional sales divisions, 200 Park Avenue, New York, N.Y.; 130 East Randolph Drive, Chicago, Ill.; 6706 Santa Monica Boulevard, Hollywood, Calif.

FOR COLOR . . .



are on three or four times a week, and every time he sneezes, he makes \$42."

"Agencies just want scale people," one client comments on Swift's price policy. Swift himself says he'd rather work at scale for many clients than sign a few exclusive-spokesman contracts. He likens the latter proposition to an agency working for a short list of big clients and says he'd rather be diversified.

This diversification extends outside of commercials as well. As show talent, he was seen from the back a couple of weeks ago on NBC-TV's *That Was the Week That Was*, impersonating Dwight Eisenhower, a voice role he handled "straight" in a movie some time back, "The Longest Day" for 20th Century-Fox. Before he got into commercials, Swift played 56 roles, live and cartooned, for *Howdy Doody* on NBC-TV. He was on *King Leonardo* for the same network, on ABC-TV's *Silents Please*, and had M.C. and acting assignments on New York kid shows. Swift has writing credits, too, on *Matinee Theatre*, NBC-TV, "Tom Terrific" portions of *Captain Kangaroo*, CBS-TV, and other shows, plus all of his own ATU commercials.

#### *Comic and Magician*

As a youngster (Swift is 39 now), he played radio shows like *Gang Busters* (usually cast as gangster), *Casey*, *Crime Photographer*, soap opera and other network programs. Before this, he was a nightclub comic and magician. He still plays at magic along with painting and art collecting in recreation hours.

Not a millionaire yet, Swift works with a comparatively small staff consisting of secretary-booking expert, accountant, phone answering service, and press agent. In a five-hour span of a working day, Swift will have 10 recording jobs around New York. He has tried walkie-talkies to keep in touch with his office but hasn't found a workable one yet, so his secretary dispatches him by phone. "He never knows where he is, you know," an agency customer explains. "He just calls up Jackie (Jacqueline Gooding, Swift's secre-



#### **FRONT RUNNER**

Don Klein, sportive sports director for San Francisco's KCBS Radio, has gone to record lengths to bring his fans first-hand, full-spectrum sports coverage. Daily, he relays results on *Sports Notebook* and *Sportsreel*. The score: Award of Excellence from California AP Television and Radio Association. His listeners: higher income, higher spending, higher educated families in Northern California. Ask us for details: a survey in depth.

#### **BACK BURNER**

What San Francisco Bay Area housewives need is a good 45-minute egg: Craig Harrison, weekday afternoons on KCBS *Spectrum 74*; evenings on *Starlight Salute*. Craig is anything but softboiled. Relentlessly, he seeks out best buys for housewives, leavening his peppery shopping advice with stories, humor. Variety programming like this is a rich smörgåsbord for advertisers in the Northern California super market.

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. **KCBS RADIO**

A CBS Owned Station represented by CBS Radio Spot Sales.

tary) and asks, "Where am I now?"

While the economics and other satisfactions of this fast-paced commercial work appeal to him, Swift gets his "greatest challenge" from legitimate acting. Last seen on Broadway in "The Student Gypsy," he did three roles two seasons ago off-Broadway in "Portrait of the Artist as a Young Man." He likes off-Broadway, even though a week of eight performances at Equity rates nets him only \$45, no more than a single commercial broadcast on network TV at scale set by SAG-AFTRA.

Swift may love the stage, but he believes in his commercial vocation.

"There's no question about the fact that today the store salesman has been replaced by television advertising," Swift says, citing Lestostil as a small TV advertiser that shook up the soap giants. Another commercial he helped put on the air, for Silly Putty, turned the sponsor into a millionaire, it has been reported.

Yet the man who makes a handsome living from commercials doesn't pretend that the scene is perfect. Many a good commercial is ruined by a hyper-conservative attitude, when "the fear mechanism goes to work . . . No one can be all things to all people. Advertising tries, but industries, like people who try this, end up being nothing to anyone. You must take a stand. Decide who the market is and go after them. A men's product, in trying not to offend women, takes out the strength that appeals to men. So where are you?"

Commenting on a topical social problem and commercials, Swift sees encouraging progress by Negro actors. "But while there has been movement in the direction of hiring Negroes, I don't see more of them at auditions. It's going to take a little while before Negro actors start really going after the work because this was something they felt was closed to them. I don't think it's sunk in yet that the barriers are coming down." Swift does see more talented Negro personnel at agencies and networks. "Fear and taboo set-ups are crumbling all over the country," he is convinced. ■



Belfield



Wilder

### Belfield, Wilder top Lewis & Gilman agency

Directors of Lewis & Gilman, Philadelphia advertising and public relations firm, have elected John C. Belfield chairman, and Robert G. Wilder president. Former chairman John A. E. McClave remains with the firm as vice president and treasurer.

Belfield, formerly with N. W. Ayer, Gelatin Products and *Good Housekeeping*, joined Lewis & Gilman in 1945, became president in 1953. Wilder, associated with the firm since 1950, was elected a vice president in 1955 and executive vice president in 1959. Earlier, he had operated his own public relations firm.

### Schaeffer opens agency

Macey (Mike) Schaeffer, former account executive at WQAM Miami, has formed the Macey I. Schaeffer Organization, new advertising-public relations agency, with offices at 844 S. E. Miami Avenue Road, Miami. Schaeffer, formerly in advertising and public relations for WLBW-TV Miami, WFIL-AM-FM-TV Philadelphia, WAVY-AM-TV Norfolk, WDBJ Roanoke, and WGLV-TV Easton, Pa., says his new company will also feature product and package analysis, test marketing, and planned package design.

### Russell to Marketplan

James Russell, former senior account executive at Grey Advertising, has joined Marketplan, Inc., Newark, as vice president. Russell is in charge of radio and television and serves as account supervisor. Prior to his affiliation with Grey, Russell was advertising manager for Grand Union and Chock Full o' Nuts.

### West, Weir & Bartel lists new managers

The West, Weir & Bartel agency, composed of what used to be Donahue & Co. and Ellington & Co. until their Jan. 21 merger, has announced new appointments in its west coast, Atlanta, Montreal, and New York offices.

William Chalmers, named senior vice president for west coast operations, was formerly a vice president with Compton, Fletcher Richards, Calkins & Holden, and Kenyon & Eckhardt. Don Gehring, former director of Donahue & Coe western activities, becomes vice president and manager of the Los Angeles regional office.

In Atlanta branch of newly merged organization, Harry Morrill has been named vice president and general manager. Morrill is a veteran of 22 years' service with Donahue & Co.

Montreal regional office will be managed by William B. Minto, with Men's Wear of Canada since 1957 and long associated with apparel and other publications.

In New York office of West, Weir & Bartel, Ralph H. Major, Jr., has been named director of public relations. Previous affiliations of Major include BBDO, John Moynahan & Co., and Kinney Service Corp., as well as *Cue*, *Coronet*, and *Newsweek* magazines.

### R/TV production unit realigned by NL&B

All personnel assigned to TV art direction and TV-Radio production at Needham, Louis & Brorby, Chicago, have been assigned to a newly created Broadcast Design and Production Unit under Harold Kaufman, vice president. He'll be assisted by Fred Charrow, who's joined NL&B as vice president and associate director of the department, and Donald D. Zabel, production coordinator.

### Clarke is R/TV chief

David J. Clarke, associated with the Nolan, Keelor & Stites Advertising Agency, Cleveland, since 1953, was named its radio and television director at its recent annual meeting.

# Media execs are not born that way

**Director of media at NL&B outlines qualifications of a potential media executive, stressing presentation and organizational ability, technical proficiency**

ROBERT WULFHORST  
VP, Director, Media & Research  
Needham, Louis & Brorby, Inc., New York

**D**EAR ALAN:

I am writing to tell you I enjoyed our talk in my office last week. I was pleased that your father suggested you speak with me about a career in agency media work.

Every so often someone flatters me by asking for advice on a career in advertising.

I like my business, and my part in it, but I don't want my enthusiasm for advertising to reduce the objectivity with which I hope to advise a young man preparing to choose a life work.

During our talk you asked a very intelligent question: "What is needed to be a successful media man—one who will stand a good chance of reaching the top in media?"

Your question stirred up a good

many thoughts about what equipment and attitudes a media man should possess to have a reasonable expectancy of rising to the top of the media pyramid. Here, off the top of one media man's slightly balding head, is a distillation of these thoughts. These are five attributes which I think a media man will have to have or develop if he seriously hopes to progress through the ranks to a top media position.

**TECHNICAL PROFICIENCY.** An agency has every right to expect its media personnel to possess a maximum of proficiency in the technical aspects of media. Each account deserves to have broad media knowledge put against its planning. On many occasions, a buyer is his agency's official media representative to the outside world of clients and prospective clients and, as such, ought honestly to convey the impression that he knows media well, as does everyone else in his media department. A supervisor must know his business to train his people properly and to get



**ROBERT WULFHORST**

Joined NL&B in 1960 after six years at Dancer-Fitzgerald-Sample as associate media director. Prior to that, a media buyer at Kenyon & Eckhardt and the Biow Company. Began advertising career in spotbuying group at William Esty Company in 1948. Majored in marketing and advertising at the graduate School of Business Administration, New York University.

Robert Wulhorst (r), v.p., dir. of media and research, NL&B in New York, over media schedule with Bob John, media supervisor; Gail Martell, m-

the best work from them. And, he should have a broad knowledge of other aspects of agency work, while maintaining his proficiency in the media sphere, in order to make himself a better supervisor and a logical candidate for still greater responsibilities.

The buyer who wants to advance through the ranks ought to recognize the very real requirement of developing full proficiency in the technical aspects of the media function. Further, he should consider that there are two areas in which he must demonstrate technical proficiency.

The primary area, of course, is the man's present assignment. This requirement is not as obvious to some aspiring young buyers as it should be. Too many ambitious juniors set their sights on advancement but neglect the simple first obligation of doing the best possible job in their present positions. They feel their present jobs are only temporary; they devote most of their attention to looking ahead to the next step on the promotional ladder. This type of person forgets that his company needs a good job done by him now; it wants him to concentrate on doing today's task particularly well. His advancement will be directly related to performance on the present assignment. When he receives a promotion, it will be because he earned it.

Now, the question arises: "If a man concentrates solely on his present job, is he not failing to broaden himself for greater responsibility, and will he not be unable to take the bigger assignments when they come?" The answer is that he concentrates not *solely* but *primarily* on the present job. While he is thus concentrating, he does everything that will broaden him and make him capable of taking on the bigger job which the future may hold in store for him. This, in fact, is the second area of proficiency development referred to earlier.

In addition to attaining a superior level of knowledge and ability in his present job, the buyer should aim to become demonstrably proficient in the media skills and techniques which are peculiar to the job immediately ahead. For

example, a person whose job is spot timebuying alone should learn all he can about network buying, so that he can qualify as a full time-buyer. As a full timebuyer, he should do all he can to develop proficiency in print buying, outdoor buying, and so on, thereby making it logical and easy for his superiors to advance him to the status of all-media buyer or media supervisor. This procedure, of course, applies all along the route to the media director assignment.

**ORGANIZATIONAL ABILITY.** The prime duty of those in media is to provide useful, imaginative, and complete service to clients, in coordination with the account contact function, and in full cooperation with the other departments of the agency. Proper organization of the media function is vital to provide the best service. In a complex business, the attempt should be to make the most of what each person has to offer, to insure ample opportunity for further development of each individual, and to insure that each person makes a solid contribution. Very often, wide swings in activity are par for media course; sporadically heavier or lighter workloads must be anticipated and provided for in a way which will keep the number of personnel to a profitable minimum necessary to do a consistently good job. This all implies that an important element in organization is control. The good supervisor is aware of what is going on, who is doing what, and how well, among his entire staff. He is aware because he has established techniques of control which give him this information, whether they be regular meetings, reports, or simple "casual" walks through the media area.

Creativity, the application of imagination and fresh thinking to media planning and purchase, should be encouraged from on high, both in word and deed. As a supervisor, provide your people with the time and media research facilities which will help them to have and develop fresh thoughts. Then, smile on their efforts, even if you find it necessary to point out a deficiency here or there.

Make sure that your organization is flexible enough, both in structure and in thinking, to eval-

uate objectively and to take advantage of new techniques, for example, the computer assist to media selection, estimating and contracting.

It must be remembered, finally, that the ability to organize the work of others stems from an ability to organize properly one's own work.

All of these elements of good organization may begin to be practiced at lower levels and be expanded, tested, and strengthened as the media man moves up.

**COMMUNICATIONS ABILITY.** The ability to communicate is vitally important to a media planner. This refers to the written, as well as to the spoken word.

A good media man requires presentation ability; to be able to stand up in a meeting with the client and present his media plans enthusiastically and effectively. At such times, he ought to be able to answer questions from the floor and discuss his proposals with authority and conviction.

This ability to present one's views knowingly and in a manner which engenders confidence is a requisite in day-to-day dealings with account executives and others, in and out of the agency. The stature of the media function, within and without the agency, depends in large measure upon the impression its members make through their success, or lack of it, in communicating with others. Even the best plans require effective selling; it is criminal for a good, well-thought-out plan to founder on presentation because someone has lacked the ability to communicate its virtues adequately.

The media man who can both write and present work orally, with clearness and conviction, is a valuable man indeed.

**AN EXPLORING AND FORWARD-LOOKING MIND.** The media planner of years ago was basically a specialist and, very often, a man of limited vision. Now, wide knowledge is a requirement. He must be a broad thinker, both in the present and into the future. The really able media man has a good grasp of all phases of the marketing and advertising picture. He is familiar with and understands each account's marketing



## SUNNY ROPES "MAVERICK MARKET"

Sunny ties up what the "Sunshine State's" business magazine, *Florida Trend*, cites as "FLORIDA'S MAVERICK MARKET."

WSUN's home county has the nation's highest incidence of auto and stock ownership; brain power industries; high discretionary income . . . *Florida's 2nd market should be 1st on your list.*

**WHAT A MARKET,  
AND SUNNY SELLS IT!**

**WSUN**

TELEVISION - RADIO  
TAMPA - ST. PETERSBURG

Natl. Rep: VENARD, TORBET & McCONNELL  
S. E. Rep: JAMES S. AYERS

strategy, copy platform, promotion and merchandising plan, and special problems. He has an idea of what makes a good ad or commercial. He ought to have a knowledge of show business, and the taste and imagination to know what attracts people to television programs and magazine editorial. It goes without saying that familiarity with media research techniques is a must, but the same should apply to copy and marketing research techniques.

It is essential that a good media planner have full awareness of new trends in the industry, new developments in media, new research techniques. Beyond this, he should be adaptable, and have the flexibility and willingness to embrace new concepts and techniques, after his objective evaluation has justified their usefulness.

The most creative media thinking is done by the man with wide-ranging interests who is alive to, and ready to exploit, new opportunities.

**CAPACITY TO GIVE SOMETHING EXTRA.** The man who stands out from the crowd is the one who puts something extra into his work. This person digs a little

deeper in his research prior to drawing up plans; he thoughtfully anticipates the need for more information than has been requested. He often comes up with fresh solutions to problems because he puts more thought into solving them. He doesn't believe in the old service dictum: "Never volunteer!" When he sees an opportunity for useful service beyond what is ordinarily expected of him, he provides it.

The advertising business is one in which individual people and their personalities and skills are all-important. Effective advertising is the result of thoughtful and imaginative contributions by individuals. The difference between media plans or purchases which "sizzle" and those which are just "so-so" can only be credited to the differences in the people responsible for them. The inescapable conclusion is that the man who conscientiously makes himself the most competent media man he can, is the man whom management will watch carefully as a candidate for advancement into the top media positions within his company—the man who will some day enjoy the view from the top.

### ROSE BUSALACKI: judge, balance, use

There will be far more refinement and better definition of client media needs in future timebuying, predicts Gardner Advertising's Rose Busalacki. Rose, a dramatically tall, slender brunette, buys for Sunray DX, Ralston Purina, and W. A. Sheaffer Pen Co. in Gardner's St. Louis office. "Right now," she says, "it seems to me a timebuyer's hardest problem is to analyze the research material presented by media, and to come up with the right balance between judgment and use of that material." As one of Gardner's youngest timebuyers, Rose enjoys the challenge of difficult media problems and the opportunity to learn the profession of timebuying from the agency's more experienced media people. She came to Gardner in 1959 as a secretary, and two



years later was named a media estimator. In 1963, she was appointed to her present assignment as timebuyer. She spends her leisure time bowling in the winter, swimming in the summer, and reading.

## Blair Fund contributions honored



John Blair & Company president Arthur H. McCoy (r) accepts award from volunteer committeeman Michael Donovan, media department v.p. at BBDO, for Blair staffers' contribution to Greater New York Fund campaign. Gold Merit Award signifies 130 Blair staffers contributed over \$1,000. Special Merit Award honors increase over previous campaigns.

## Rep appointments

JBC-TV and JBC Radio have appointed T.I.E. Sales, New York, as their exclusive sales representatives in the U.S., it was announced by Jamaica Broadcasts Corp. . . . WDIA Memphis has appointed Bernard Howard and Co. as their exclusive national representative . . . WATE, NBC affiliate for Knoxville, has appointed Advertising Time Sales for national sales representation. WATE operates on 620 kc with 5,000 watts and was established in 1927 as one of the pioneer outlets of its region.

WCCC-FM Hartford, KISW-FM Seattle, KCMB Wichita, WMT-FM Cedar Rapids, and WAHR Hunts-Ala., and all FM stations, will be handled exclusively by Roger Coleman, Inc. . . . Walton Stations have recently appointed Adam Young, Inc. as national representative of their two Texas stations—KVIII-TV Amarillo, and KVKM-TV Odessa-Monahans-Midland. Both channels are the ABC affiliates for their markets.

WNDU Radio and TV, the Notre Dame Stations in South Bend, have also appointed Adam Young as the stations' national representative . . . KTVE, Inc., serving Monroe, La., and El Dorado, Ark., announced

that James S. Ayers Co., Atlanta, has been appointed to represent the station in the southeast.

WBAL-FM Baltimore, has appointed Good Music Broadcasters, Inc. as its exclusive national representative effective this month.

KYNO Fresno, California, 5,000 watts at 1300 kc, announces the reappointment of the George P. Hollingbery Company as their national representative.

WFNL Philadelphia, has appointed the George P. Hollingbery Company as their national sales representative.

WIGO Indianapolis, will be handled by Regional Sales Representatives.

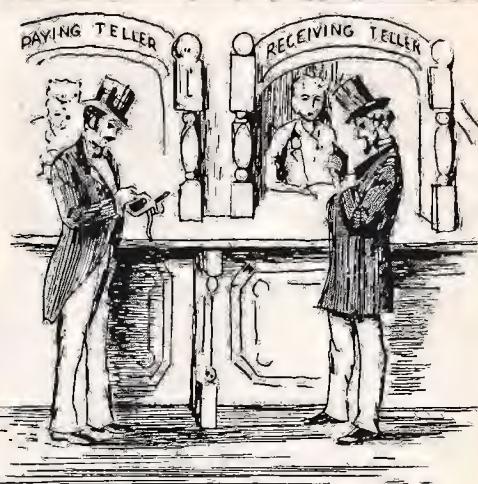
WKY Louisville, has appointed Mort Bassett & Company exclusive national representative.

WEAQ Eau Claire, Wisconsin, appointed the Paul H. Raymer Company, Inc. as its national sales representatives. Station serves the agricultural community.

## H-R Representatives doubles office space

H-R Representatives, Inc. and H-R Television, Inc., national spot representative firms, announced completion of leasing transactions to move their New York headquarters

# BANKING TYCOONS



buy WNBC-TV. Top names in the banking business know it's the most efficient means of making new friends and customers among New Yorkers. Among the prominent tycoons:

**Amalgamated Bank of N. Y.**

**Bowery Savings Bank**

**Bankers Trust Co.**

**Chase Manhattan Bank**

**Chemical Bank N. Y.  
Trust Co.**

**City Federal  
Savings & Loan Assoc.  
First National City Bank**

**Manufacturers Hanover  
Trust Co.**

**New York State  
Savings Banks Assoc.**

Take a tip from the Banking Tycoons: whatever the product or service you sell, viewer interest is greater on WNBC-TV.



**WNBC-TV**  
NEW YORK

to the new Chemical Bank New York Trust Building, now nearing completion at 277 Park Avenue, in October.

H-R will lease 25,000 square feet of office space of the new building. The new quarters will more than double the space currently occupied by H-R in the Seagram Building and will give the firms the largest New York quarters of any national spot broadcast representative.

Last June, H-R became the first

national spot representative to enter the field of electronic data processing. Since that time a team of special consultants has undertaken an extensive long-term study of present and future needs of the companies, resulting in the announced expansion program. Expanded executive, administrative, sales and service divisions, as well as the firms' computer division—H-R Facts—will occupy new quarters, with the data processing section as the core of the service departments.

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agency to ask for details.  
Phone, write or wire  
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**WNDY**  
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**adam young inc.**

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • ST. LOUIS • SAN FRANCISCO  
REPRESENTING RADIO AND TV STATIONS

**Magnet Mills runs  
nylons through net TV**

Magnet Mills, a hosiery manufacturer, is entering the market with Prestige "Brand-X" seemless nylon stockings with a TV saturation campaign opening this week.

Thirty-six spots weekly have been scheduled on CBS and NBC on major programs including *Johnny Carson*, *Hugh Downes*, *Loretta Young*, *Danny Thomas*, *Merv Griffith*, *Lucy*, *Mike Wallace*, *Jackie Gleason*, *Perry Mason*, *Danny Kaye*, *I've Got a Secret*, *Truth or Consequences*, *First Impressions*, *The Doctors*, *Jack Paar*.

The stocking reportedly has a band below the garter that stretches three times its width, allowing the stocking to move with the motion of the wearer's leg.

**Miss Rauch chosen PGW  
sales service director**

Esther Rauch joins PGW Radio, effective immediately, as director of sales service. Miss Rauch completed a special assignment for radio station KVIL Dallas, at the close of February.

Miss Rauch is experienced in all major phases of radio advertising and selling. She has been a timebuyer with Leo Burnett Company in Chicago and has had extensive station background including associations with KSTP St. Paul and WMT Cedar Rapids, where she served in various supervisory and creative capacities.



The Mid-West Sales Development Department for John Blair & Company in Chicago was opened by Miss Rauch prior to being transferred to the firm's New York headquarters offices in the same capacity. She was with the Blair organization for over five years and also served as radio research director of Adam Young & Company.

With PGW Radio, Miss Rauch will be responsible for all research, advertising and sales promotion for the radio division.

SPONSOR *presents*  
*the final of a three-article series:*

# STAIRS OUT OF STUMBLING BLOCKS

**Hard work, keen insights and sound groundwork enable The Ratings Council to rise above original problems**

**THE RATING COUNCIL** is probably the most comprehensive lashing-together of industry elements you'll find in broadcasting," says Donald H. McGannon of Group W, who, as council chairman, has played an integral role in its founding.

If the rope image suggests guy lines for securing an industry liable to shift position, it's undoubtedly deliberate on chairman McGannon's part, for all broadcasting had been called above deck in alarm a year ago when the House rules subcommittee, under chairman Oren Harris (D-Ark.) raised the

difficult ratings question. Even tyros in the competitive seas could sense the warning.

While broadcasters, like most businessmen, have good reason for not inviting government intervention, The Rating Council does not receive its strength only from groups united in defense—or fear—of Federal controls. Nor does its forcefulness come alone from the fact that members are contributing time and energy selflessly. Significantly, participant organizations are also putting up cash. If the industry is, indeed, in the process of lashing itself together, the tie that

## NEW PHASE TWO

After this section was in print, McGannon indicated that a new and significantly important element of Rating Council work is being undertaken:

Phase two, which will now be set in motion, concerns itself not with all nationally syndicated services—as did phase one—but with those organizations and efforts that are done on a project basis and in response to a specific purpose or objective. These include organizations such as Trendex and Politz that contribute in a very substantial way to the knowledge and direction of the industry but who could not be included in the first phase of this project.

H. M. (Mal) Beville, Jr., NBC vice president who has contributed

so greatly to the earlier projects, will be chairman of the *Subcommittee on Accreditation of Non-regular Rating Services*, McGannon said, adding, "We are now in the process of recruiting the best brains in the business to participate in this area." Because the situation is somewhat diffuse and varies with practically each project, "we've got some rough going ahead." However, there is enough involved so that there is no escaping the project. "We must give the public and its governmental representatives—as well as our industry—the confidence and assurance that the result of syndicated services, as well as of product research, rests on sound underpinnings. We want to be certain that these research results suffer from none of the faults and criticisms that the Harris subcommittee evoked last spring."



**Dr. Baker wears triple hat: director-secretary-treasurer**

## To avoid penalizing rating services auditing costs will be passed to their customers—the industry

binds may well be financial.

"We have a unified entity," McGannon says, not without a sense of accomplishment, "in which participants are now putting up money in addition to the active efforts they supplied in the past."

### MEMBERSHIP 'FEES'

How does it work? The council, as explained before, is governed by a board of 15 men, delegates from 10 industry groups. These are networks and, indirectly, stations, plus various and diverse segments of broadcasting, each represented through its own trade organization—agencies, station reps, FM broadcasters, NAB and so on. Two seats are occupied by AAAA men—i.e., agency delegates. Thus, sponsors, too, are not without their indirect representation.

Each organization has agreed to contribute \$5,000 for its board seat, thus providing the council with a \$75,000 income—a substantial economic bite in almost any industrial association.

"This is an annual grant," McGannon says. "It will be repeated each successive year, and you can see the significance of it—a breakdown across the face of the industry and probably the most comprehensive lashing-together of industry elements you'll find."

While member organizations are free to name their own board members (and, by implication, to change them, as necessary), their annual "dues" for each member are part of the corporate charter. It's this willingness to assume a financial commitment, however, that gives The Rating Council its structure—and, of course, its industrial-solidarity.

### OPEN FOR BUSINESS

Founding fathers of the council also had the intelligence and wit to make good use of the resources they command. The \$75,000-annual

income will not become a pebble in a pothole by applying it to staggeringly outsized projects; rather, it'll be retained for the immediate and direct purpose of opening shop.

The council has taken offices in the Graybar Building, 420 Lexington Ave., New York, under the direction of Dr. Kenneth H. Baker, chosen early this year to fill the council's three-way job of executive director, secretary, and treasurer. The board assessment of \$5,000 per member will be applied to the maintenance of this headquarters office—i.e., the executive director's salary, secretarial services, office rent, telephone and telegraph, travel expenses of the director, and the like. And it is through these offices that day-to-day ratings coordination will be effected. For example, Dr. Baker expects to receive all ratings as issued and thus will compile a library while also maintaining current results.

Chairman McGannon anticipates that in the first year, the \$75,000-budget will provide a "nominal" surplus, which "we hope to use on some studies and pilots that we want to do." Among these is the test-run audit scheduled to begin by the end of the month.

Until the council became official Jan. 10, all expenses had been paid from participants' pockets, a substantial sum when seen in light of eight months' of meetings, frequent hotel bills, and, in some instances, long-distance travel. Now, however, with most directors and headquarters located in New York, "future primary expenses will not be travel costs of the individual directors," McGannon points out.

The Council will face, however, some costs incurred by holding hearings to settle accreditation disputes. Common costs will be shared by Council and plaintiff alike, whereas each will carry its own legal and/or other expenses.

### ACCOUNTING FOR THE ACCOUNTING

Undoubtedly the heaviest future financial burden involved in rating council activities will be the uniform and periodic audit of participating rating services. Again, however, the founders found a solution.

Their ultimate decision, McGannon relates, was based "on the diffuse nature of this business—three television networks, four radio networks, 500 television sta-

### PROBLEM SOLVER

*Men who, behind the scenes or at a mike up on a podium, help resolve Broadcast Rating Council problems are, from left: D. H. McGannon, Group W and council chairman; Mel Goldberg, NAB research director who sits in on all council sessions; and NAB counsel Douglas Anello*

tions, 4,000 radio stations—and innumerable agencies and advertisers."

To raise money from this very disparate and far-ranging group would, he says, "be an impossible task."

In seeking a better answer, the board ultimately concluded that a more manageable and equitable solution would be for the rating services, themselves, to bear the audit costs. Logic behind their decision followed the line that the audit pertains, after all, to rating operations.

Yet, to avoid penalizing the rating services for cooperating with the council, this cost would be passed along to their customers,

in turn—i.e., the very industry that uses the ratings. Thus, one result of the system will undoubtedly be an increase in rating rates. (Networks alone spent more than \$1.5 million on ratings during 1962, industry-accepted data indicates.)

Chairman McGannon capsules this whole concept simply: "We believe it's possible to have the individual rating services pay for their audit and translate the expense of this audit into their cost of doing business." That cost, as usual, would be shared in "the most

"allocated among the rating services and paid for by them."

That doesn't necessarily mean that each of the five would be charged \$30,000 a year. "It will go higher for some," says McGannon, "according to operational differences."

For example, one company has a much larger share of the total ratings market and therefore a greater capacity to pay. Another, because of its methods, requires hundreds of field personnel, a factor that necessarily complicates any

## KEEPING COSTS DOWN

Yet, since audit costs will ultimately be spread among rating-subscribers throughout the industry, the council realizes an urgent need to keep auditing fees as low as possible.

"Now, don't misunderstand me," McGannon warns. "I'm not saying that we're going to reduce this thing to the most palatable economic base at the expense of validity and quality.

"Again," he continues, "we're



equitable way possible by *all* users of the materials and services involved."

Tentative cost of the audits is expected to approximate \$150,000 *per annum*—or more.

"I think this is a digestible figure," McGannon reasons, "when you consider the volume of dollars being put into ratings every year by all members of the industry."

### SPLITTING THE BILL

For the \$150,000 outlay, all five rating services now cooperating with The Council would get an "around-the-calendar" audit at a frequency that is yet to be determined. The \$150,000 tab would be

audit of its services.

"All these are going to require, as you can appreciate, different degrees of attention," the chairman explains. As a result, cost-sharing will be an equalization of these varying factors. "Obviously," McGannon continues, "each rating service won't pay for more than its actual share, and the allocation will be a direct reflection of the work done."

Leaving each auditing service to face its auditing costs alone is "self-defeating," the council feels, both for the service and for its clients. Passing a heavier audit cost for a less-used service directly to its customers, for instance, creates a serious competitive imbalance.

looking for that magic middle course that we can afford and that will deliver what we need to satisfy all our requirements."

"In the face of such extra costs, we're not going to get a response from the rating services unless we, in turn, have a hard and firm proposal for them. We must continue to explore the many ramifications of this problem, not being sure of their reaction, but relying on our mutual reasonableness," he urges. "I think we must approach it this way, as we have in the past, and I don't think we've lost much time or energy as a result. . . . We are reaching the 'moment of truth' about financing."

While The Rating Council hasn't

**"For the dollars, we can get a sufficiently sound and verifying frequency to make the process valid"**

yet resolved the question of audit frequency, "we at least have the feeling that for the dollars we must spend, we *can* get a sufficiently sound and verifying frequency to make the whole process valid.

"But," McGannon interjects, "this is one of the elements that hasn't fully crystalized."

#### **WHO NEEDS IT?**

The Broadcasting Rating Council takes strong issue with the idea that broadcasters, themselves, have the only—or the principle—need for authenticated ratings, especially when that concept "shifts the financial responsibility excessively upon broadcasters." The chairman makes his point firmly: "I don't suggest by this that broadcasters should evade their financial responsibility,

but neither do I believe they should pay the way for everyone else.

"I think this project is important and even vital to ratings services, themselves. I also believe it is necessary from the advertisers', the agencies', and the broadcasters' points of view that we put our house in order in this regard once and for all.

"Similarly," he continues, "I believe we are sufficiently enlightened and mindful of our system of business and broadcasting to do this without direct intervention from our government."

The threat of Federal intercession posed by the Harris Subcommittee was not the only factor that prompted industry action, but it was, admittedly, a strong motivation. "It probably triggered the action," McGannon agrees. "You can't just sit quietly and let a problem develop itself. I think you go forward to meet the problem and to anticipate the areas the government is interested in, then satisfy them that the problem is taken care of."

#### **IN THE BEGINNING**

The Broadcast Rating Council, then, really began in May, 1963, when NAB president LeRoy Collins told the Harris investigators that he thought the industry could police itself. As the first step, he proposed the founding of a ratings council, including his proposal as part of his testimony before the House group.

Since the NAB Research Committee had already been organized a year earlier—in May, 1962—for the specific purpose of looking into research methodologies, the membership of that committee lent itself logically to undertake the ratings assignment. And as McGannon was Research Committee chairman, the ratings project fell upon his shoulders from the start.



*The man who first proposed it: NAB head LeRoy Collins*

#### **IN SUMMARY**

*A review of the first two of these three articles:*

- The Broadcast Rating Council, Inc., although only three months old, has drawn up minimum criteria and standards that, it hopes, may someday become the primer of sound research practices.

- Five broadcast rating services have disclosed their operating methods and techniques as the basis for their audit, which will hopefully begin as a pilot study before the month's end. This will lead to ultimate accreditation of these five services. Verification is intended to show, as Rep. Oren Harris has phrased it, that rating services are doing what they say and saying what, in fact, they do.

- Simultaneous methodology research, intended to help stabilize ratings research in the future, has been reported to Congress for network TV (CONTAM), has begun for local (CONTAM), and is on the drawing board as a \$200,000 project for national and local radio in combination.

In the beginning, there was talk. Then talk became conversation and that, in turn, discussion. Around NAB's nucleus—Collins, McGannon, research director M. A. Goldberg—a group began to form. It included representatives of radio spokesmen for AAAA, TBA, RAB, NAFMB and SRA.

This *ad hoc* committee called itself the ratings council as a working title, descriptively useful until the committee could fulfill its purpose—to organize, designate, and incorporate an official council.

Not only was the group an extraordinarily broad base from which to foment plans, but it also

## NAB RESEARCH COMMITTEE

<i>D. H. McGannon, Chairman</i> . . . . .	Group W
<i>David C. Adams</i> . . . . .	NBC
<i>LeRoy Collins</i> . . . . .	NAB
<i>Charles Crutchfield</i> . . . . .	WBTV Charlotte
<i>Thomas Fisher</i> . . . . .	CBS
<i>(Richard Forsling, deputy)</i>	
<i>Simon Goldman</i> . . . . .	WJTN Jamestown, N. Y.
<i>Robert Hurleigh</i> . . . . .	Mutual
<i>Nathan Lord</i> . . . . .	WAVE Louisville
<i>Fred Paxton</i> . . . . .	WPSD-TV Paducah
<i>Simon B. Siegel</i> . . . . .	ABC
<i>Willard Schroeder</i> . . . . .	WOOD Grand Rapids
<i>V. Wasilewski</i> . . . . .	NAB
<i>Hathaway Watson</i> . . . . .	RKO General

included, McGannon asserts, "an extraordinary group of men." And they shared two powerful incentives—a will to come to an equitable solution and to do it soon.

"This generated an atmospheric condition that brought about a degree of participation, cooperation, and willingness that allowed The Rating Council to be born, to take its first positive step—something that could never have been done before this time."

Returning to the original participants, McGannon explains, "I say they are extraordinary because I don't think we could have achieved what we have achieved—and, believe me, the job isn't done yet—without an interesting debate and dialogue going on." It was a little like balancing chairs on one hand, twirling rings around a cane in your other hand, while also walking a tightrope. "These men had to recognize the practical ties of the problem while, on one hand, not sacrificing principle or, on the other hand, not compromising quality. At the same time, they were also able to reach forward towards something new."

### PULLING TOGETHER

Usually, their meetings were held every three or four weeks and included an NAB-courtesy luncheon, lasted all day, and, notwithstanding their purpose, were pretty informal.

For eight months—from the inception of the temporary council until the official council was incorporated last January—all efforts were exerted to organizational work as well as a substantive undertaking of the problem. "It was, simply," McGannon recalls, "a group of people pulling together, trying to find the path and the methods for pursuing our collective goal."

Interestingly, all of them paid their own expenses. It just seemed

more practical that way. McGannon recalls, "If we just sat around wondering where we were going to get expense money from and then finally went out and started to raise it in order to have meetings, we wouldn't have had any at all for months. We couldn't afford to waste time."

Meetings of today's council are not public, although people with a direct involvement with matters under discussion are "welcome to come." Most sessions are still not highly structured from a parliamentarian point of view.

### NOT WITHOUT PROBLEMS

Before The Broadcasting Rating Council was incorporated, however, there were problems—enormous problems—to overcome:

1) Many felt the ratings situation a true stickler. But it had been sidestepped before. Why not try that again?

Not doing it is no answer, McGannon averred at the time. Today, he still maintains, "The answer is that, regardless how long it takes, and how much it costs, this industry is interested enough and has enough means, opportunities, people, and money to achieve a resolution. If it takes a year, then we've got to undertake it because at the end of that year we'll have *accomplished* something. And our recognition of the problem will not be marked just by the passing of another year."

2) Another problem: To convince Congress that the industry effort wasn't just a well-intended flash in the pan. "It *wasn't* window-dressing," McGannon says, earnestly. "And I think we've now established that clearly."

To keep the Harris subcommittee and its liaison to Congress well informed, the council reports to them regularly, so far has sent several lengthy and detailed submissions. "They respond to these reports," McGannon says, "and I think they realize that we've not only made progress in this area but also are attacking it in a very direct and diligent way." He added that "the encouragement and cooperation of Chairman Harris, the subcommittee members and Charles Howze of the staff, has contributed significantly to the progress that has been made."

3) Financing loomed as a murderous beast.

"You know, I was terribly concerned about it in the beginning because it seemed like no matter which way we went, we ended up with something bigger than all of us, and, therefore, the whole project would collapse."

4) Genuine, cross-sectional participation was needed from all facets of the industry, and cooperation from the rating services. "The situation cried for the interest and participation of all affected parts of the industry. We had to get them all in or else the effort would disintegrate." After many discussions,

***"I believe we are sufficiently enlightened to accomplish this without intervention from the government"***

the council had its way.

"And, of course, there are some organizations whose positions in the industry are so important that they must be included."

5) Winning advertiser and agency support was one such early, difficult, and largely successful battle. Some advertisers, while willing to offer technical guidance or help "in some phases," felt that the basic responsibility for policing ratings belongs to broadcasters. Their argument, as boiled down by one spokesman, was: "While ratings are 'valuable' to sponsors, they are 'vital' to broadcasters, especially in helping them, as licensees, to fulfill their legal responsibilities for programming."

Agreeing that the responsibility was essentially theirs, broadcasters nevertheless persuasively contended that expression of public concern—such as the Congressional hearings—could easily enough result in a thundering revision of legal responsibilities.

6) Another question was, "Who will do it?" The implication, of course, was, "Who'll take the responsibility?"

Says McGannon, "You couldn't fragment this thing so that you end up with a badly segmented mess that nobody could put together and make work. That's why some of the comments and reactions worried us at first. . . . Ultimately, however, it's not a question of who does it as far as I'm concerned—as long as it's done."

7) Would there be later opportunities for additional ratings services, besides the original five, to participate? An open-door policy is integral to the whole program, its chairman indicates. "Not only that, we have to—and we want to—keep this thing accessible so it doesn't become a closed organization—or issue."

8) Considering the results of legitimate business competition,

some people initially felt the project was trying to bring together irreconciliatory interests.

"I don't think anybody came into this with the intention of getting a competitive edge or securing special research for individual interest," McGannon asserts. Now that it's been launched, look at CONTAM's national TV study. The participants are three highly competitive networks and they worked hard together, submitting some results to the FTC, FCC, and the Harris committee. Their fine and effective cooperation demonstrates that there's no desire other than to obtain improved services.

9) A running problem: To let the public know that action has been taken, not alone for industry self-preservation, but in a very real sense in the public interest as well. "The people need knowledge of this so they can at least participate with their support and understanding. We're not looking for contributions; we're just interested in letting them know."

10) A final, but gnawing, problem has been to overcome cynicism. "There are always some," McGannon feels, "who think you're wasting your time to begin with. But, fortunately, there have also been those who really had great hopes. Nothing we're doing is infallible and we've certainly heard enough about how we could do this differently . . . but I don't think there's general cynicism anymore."

"What we're striving for can be achieved if we get basic support. And by basic support, I mean understanding of our goal, participation in our efforts, and constructive suggestions."

"I'm not at all sure," McGannon adds, "that in some measure the effort is being credited with greater accomplishment that the facts justify to date—not more than we *will* accomplish, but perhaps more than we have accomplished."

For now, The Council's purpose, then, is to achieve and to accredit authenticity in broadcast ratings. Yet, as in most other fields, accomplishment of an aim often leads to the realization that beyond the first goal lies another.

Futurists already are wondering what the final results might lead to. Ultimately, ratings *per se* may not be so imposing a means of winning sponsor affection as they have been, making way for additional means, such as improved sales techniques, new programming methods, reevaluated audience loyalties. Their "sure-fire" identification modified somewhat—whether by minimized claims or maximized certainty of the claims that are made—accredited ratings may also encourage a return to subjective judgment. If so, the industry may relearn the old lesson that no one can do your thinking for you.

Whatever the future, it's likely to involve some changes.

Some unhappiness is bound to occur, McGannon believes, "because this is a life situation and, when things don't turn out the way you want, you're unhappy with them. But the very fact that you recognize the element of validity is, in itself, the answer. We seek changes—if they're necessary—because we are trying to find the good, the right, and the sensible. The Broadcast Rating Council is thus founded on a pretty basic concept."

In that conceptual sense, an important victory recently came to The Council from Washington's Harris committee. Rep. Harris strongly hoped "that your future efforts will be successful in strengthening the hands of your industry . . . so that it may better fulfill its public responsibilities . . .

"I think," he continues, "that my preference that these activities remain in private rather than governmental hands is well known. I feel that when our institutions operate satisfactorily through private initiative, there is no need for government intercession."

A time for action has come and, as Congress watches, an industry has properly begun to undertake it.

# New tighten-up on toy TV tactics

**Agencies, clients in toy field have new set of NAB guidelines designed to protect moppets and parents**

HERE WAS the usual subway-at-rush-hour squeeze at the annual Toy Fair in New York last week as some 10,000 professional toy buyers from the U. S. and 20 foreign countries made the rounds of nearly 1,000 exhibitors' displays. At the same time, there was indication that things would be different in fall TV commercials for many of the new lines of toys and games which parents will spirit away into closets in preparation for Christmas.

From the NAB Code Authority and the Toy Manufacturers of the U.S.A., Inc. came word that there was a new, second edition of the "Toy Advertising Guidelines" designed to protect viewers from "misleading or unethical toy commercials."

What was new in the ground rules for 1964? These were highlights:

- Toy prices will be stressed "only if (they) can be supported as the usual and customary price" in most cases, and even then they won't be tagged with such oversimplifications as "just" and "only."

- Toy advertisers riding the current boom in kiddie commando-type gear (guns, grenades, tanks, etc. etc.) were asked to avoid "dramatization of the toy in a realistic war atmosphere."

- Toy commercials should stress "positive disclosure" of factors which some manufacturers would rather not talk about, such as "batteries needed to operate a toy as demonstrated" or letting viewers know "when a toy requires assembling."

There were good and sound reasons, both toy manufacturers

and NAB admitted, for the new and old (circa 1961) cautions in the latest set of guidelines.

"Television programs overshadow all other factors in determining what toys children want," said L. John Swedlin, president of the Toy Manufacturers group and executive v.p. of Gund Manufacturing. "When television was first used to sell toys, some of the commercials went too far down the hard-sell road. There was an immediate and angry response from the public. Now, the toy manufacturers have learned to avoid techniques that bring public disapproval. Our endorsement of the guidelines may well represent a classic example of an industry's response to public opinion."

Swedlin's sentiments were echoed to SPONSOR by a leading toy adman, Mattel advertising director Jack Jones, who said:

"There's no question that TV is the most effective ad medium today in the U. S. for toys. It reaches an audience that can't read — young children — and makes a strong impression on them and on adults. It used to be that the toy industry relied on print media. Not any more."

Although Mattel's TV ad budget is the biggest in the toy field — it runs ahead of those of Marx, Remco, Kenner, Ideal, Transogram, Hassenfeld, Bradley, Colorforms, Tonka, Emanee, and Parker, to name the other contenders — it is nowhere near the size of such leaders-in-the-field as General Motors, Procter & Gamble, and Bristol-Myers.



*Mattel, largest (\$8 million) TV toy advertiser, has cleared fall spots with NAB*

Still, it is a sizable \$8 million for 1964, drawn from an all-media budget of slightly over \$9 million. How Mattel plans to spend it is not un-typical of the thinking that goes into TV toy advertising today.

Most of Mattel's \$8 million will go to network TV, about 75% at latest count, with the rest going into spot activity in about 60 major markets.

At the network level, Mattel has signed for what it calls "wall-to-wall programming," a three-network splash with participations in Saturday-morning programs plus 50% sponsorship of the nighttime *Flipper* series.

In addition, Mattel will have adjacencies next to *The Funny Company*, a produced-for-Mattel cartoon drop-in package which now has some 260 five-minute episodes. (The cartoons are leased to stations at modest prices for five years; Mattel insists they be played at least five times each week or combined as a weekly show, but guarantees to buy spots next to the cartoons. The show is part of a toy-industry trend to program ownership in TV.)

Mattel's commercials, it's interesting to note, are among those cleared by the NAB Code Authority, which, through last year, worked with toy manufacturers on 574 actual commercials of which only 46 were given the thumbs-down treatment.

(NOTE: For news of other toy-industry activity related to TV, see "Syndication & Services" section, this issue, page 55. ■

# RCA announces.



New TK-22  
Monochrome  
TV Film Camera

#### TP-66 PROJECTOR

This is a completely new 16 mm projector developed exclusively for TV film pickup. It is shown in use with TK-22 Film Camera in a special Uniplexed operation.

# S. new fully transistorized TV Film Camera

**The only tube in the TK-22 is its  
1½" vidicon picture tube with electrostatic focus,  
and this gives the camera its picture power!**

This compact, all-transistor, all automatic equipment is the most stable camera ever designed! With its larger 1½" vidicon tube developed specifically for use with transistorized circuitry, it provides the finest film reproduction ever offered.

- **Automatic sensitivity control**—to handle the widest range of film densities.
- **Automatic black level control**—to keep picture at most suitable contrast range.
- **Automatic gain control**—to maintain video at proper level and picture at peak quality.
- **Highest stability**—once setup, quality pictures last day after day without adjustment.
- **Built-in test facilities**—test pulses to check out the camera with minimum effort.
- **Fully compatible with present multiplexer systems.**
- **Control equipment requires only 5½" rack space.**



#### **TRANSISTORIZED ELECTRONICS**

New rack mounted control module for TK-22 Film Camera is unusually compact—occupies only half a rack shelf—features interchangeable modules with TK-27 color film and TK-42 color studio camera modules.

For further information, write to RCA Broadcast and Television Equipment, Building 15-S, Camden, N. J. Or see your RCA Broadcast Representative.



**The Most Trusted Name in Television**

# ITALIAN TV:

## Government says no to man



Entertainment may be key to greater viewing of commercials. For Carosello "commercial programs," most of the commercial (100 out of 135-second total) must be pure entertainment with no mention of product. Slot obtains greatest audience of the evening. Here Carosello commercial for Kraft cheese has subtle lead-in to commercial pitch, features a father calling home to tell family he is down at tv studio watching his boy dance. After the performance all return home for dinner where Kraft cheese is served. When Kraft is mentioned commercial pitch begins, scene switches to kitchen and close-up of the product is now shown.



*Second in a three-part SPONSOR series on plight  
of U.S. admen in Italian TV where commercial  
time is scarce and dollars don't help*

## an would - be U. S. tv advertisers

**A** MEDIA EXECUTIVE from America arriving in Italy might very well sketch the following campaign for TV:

PRODUCT: Tobacco. FREQUENCY: 20 spots a week for four weeks. LENGTH: One minute. FORMAT: One commercial script, live. MARKETS: Milan, Rome. AIRING TIME: Between 9:30 and 10:30 p.m.

His proposal would be greeted with downcast eyebrows and the illumination of some imposing barriers.

- No tobacco advertising is allowed in Italy.
- Television must be bought in fixed cycles of 54 or 72 days.
- One-minute commercials are non-existent.

• Repetition of the same commercial is limited.

• Local TV coverage is impossible.

• No commercials are aired after 9:20 p.m.

Such is the American media man's introduction to television as a State monopoly. But when he looks more closely he finds that TV time in Italy is a coveted property. A surprising fact to learn is that Italians eagerly watch commercials. The highest viewing period of the day is during a 13-minute "commercial program." It is this fact, among others, that makes the demand for TV time five to one over availabilities.

But all normal advertising media

exist, with the addition of cinema. In order of expenditure they are press, TV, cinema, radio, and posters.

Radio, as well as TV, cannot be used on a regional basis. On the other hand, newspapers and magazines cannot be used on a national basis. With the exception of two newspapers in Milan, it is generally accepted that newspapers circulate locally around their areas of publication. Few magazines provide good national coverage, according to the Young & Rubicam-Itamco media department. Cinema and posters can be used nationally and regionally.

Because of the availability of TV only on a national basis, advertisers



**ITALIAN TV** *continued*

often have to test-market with other media, go by trade reaction, and jump into national TV with little more than optimism.

The Italian language is used by all media throughout the country. Even though there are many dialects, people exposed to media usually speak the academic Italian as well.

When it comes to supply and demand television is the most sought after medium. There are approximately 1,500 advertisers waiting in line for about 250 positions.

Television is a State monopoly. The first channel went into operation in 1954, but advertising was not accepted until February 1957. The second channel began in May 1962. Transmission covers all of Italy and the Swiss canton of Ticino.

The exact criteria for deciding who gets TV and who doesn't are not known. The power of allocation lies in the hands of SIPRA, concessionaire or broker, and RAI (Italian radio and television network).

Spot planning as understood in the United States is impossible. SIPRA decides which "commercial

programs" the advertisements will go into and also rotates the day of transmission as well as the time.

SIPRA and RAI are both divisions of IRI, a State holding company set up by Benito Mussolini. IRI is said to own about 30% of the nation's industrial capital including much of the steel, shipping, machinery, and electrical power industries.

According to industry spokesmen time on TV cannot be acquired with money alone.

David Campbell-Harris at JWT in Milan states the three considerations, openly publicized by the State, as follows:

- 1) *Long-time users,*
- 2) *Advertisers who have previously used radio, cinema, and magazines which SIPRA runs,*
- 3) *Location of the company in question.*

Television is allocated on the basis of cities, making TV time very difficult to obtain from Milan. For this reason, among others, some admen believe Proctor & Gamble have their offices in Rome, even though their factories are in the north. In Rome TV is not as hotly competed for. David Campbell-Harris of JWT suggests American advertisers seeking TV make their

homes in someplace other than Milan.

Although admen all agree that heavy use of SIPRA media helps them obtain TV, and long use and geographical location also help to a lesser degree, it is not known how much weight is given to each factor. There are sometimes even other considerations. For example, Gulf, a very new account of Young & Rubicam, requested TV and was able to get it immediately. This may be because of a favorable position with the government. Gulf, the largest pumper of oil in Italy, has been in Sicily for some time. Its industry has helped support the depressed area of Ragusa.

"We pointed out to SIPRA in a letter that we had done a great deal of work in Sicily," says Winebaum, general director of the agency. "We received no acknowledgement but it might have helped. We were given six 30-second commercial spots."

The boss of TV advertising in Italy is a retired Army general named Giovanni Fiore. He is described as "incorruptible, unbribable, and scrupulously fair in all his dealings with clamorous advertisers." It is he who weighs the various factors, and in fact is the

**"COMMERCIAL PROGRAMS" ON TV ARE FEW AND GOVERNMENTAL**

<i>commercial programs</i>	<i>daily time</i>	<i>number of commercials</i>	<i>length</i>
<b>Carosello</b>	8:52-9:05 p.m.	4	2m 15s (1m 40s sketch, commercial)
<b>Acrobeleno</b>	8:25-8:30	6	35
<b>Tic Tac</b>	8:15-8:20	6	30, 35, 40
<b>Gong</b>	7:15-7:16	2	30, 35, 40
<b>Girandola</b>	(5:30-6:30)*	4	20, (2) 15, 10
<b>Intermezzo*</b>	9:15-9:17.20	4	30, 35, 40

\* *Intermezzo* is only commercial program on Channel 2

\*\* *Commercials for Girandola are scattered throughout the hour*

"general of broadcast media" as well.

Doctor GianCarlo Livraghi, general manager of CPV, largest agency in Italy, offers a solution to the problem of TV scarcity. "Because TV is relatively cheap and the demand seems over-inflated, I suggest we set up an official bribery system and put all the money into a charity or something."

"The demand for TV is way out of proportion. Many people desire it because of prestige, or because they have it and don't want to lose it. Others ask for four times more TV than they want hoping they'll get what they need. This makes it impossible for the advertisers who really need it," he feels. "By letting people bid for TV, so to speak, the price might go way up for a period, but then settle down to a realistic level."

The amount of TV time available each day is only 22 minutes and 40 seconds, even though this represents a large increase over 1957 when eight minutes and 40 seconds were available. Under the ground rules set up between IRI and RAI in 1952 up to 5% of air time can be for commercials. As it is now only 4% is permitted for commercials. Industry men feel up



*Giovanni Fiore (l), a retired Army general, now holds the reins on TV and radio as head of RAI. He is known as incorruptible, unbribable, scrupulously fair, but methods of picking lucky few for TV time are somewhat mysterious. At right is Pat Dolan, president, BBDO International.*

## RESTRICTIONS ARE MANY, U.S. ADMEN FIND

per cycle*	cost per commercial***	limitations on repetition in a cycle****	no. of times product name can be mentioned
or 8	(2m 15s) \$4,800	5 or 7 different commercials (can repeat only one)	6 times
or 8	(35) \$3,200	2 or 3 different commercials (can repeat max. 3 times each)	5 times
or 12	(30) \$2,400, (35) \$2,560 (40) \$2,720	2 or 3 different commercials (can repeat max. 4 times each)	4 times for 30 5 times for 35, 40
or 12	(30) \$800, (35) \$840, (40) \$880	2 different commercials	same as Tic Tac
or 30**	(10) \$240, (15) \$360, (20) \$480	2 or 4 different commercials	
or 12	(30) \$2,080, (35) \$2,240, (40) \$2,400	2 or 3 different commercials (can repeat max. 4 times each)	same as Tic Tac

*divided into six cycles, 54 to 60 each*

*\*\*\* Plus tax (15% advertising taxes, 3.3% income tax)*

*\*\*\*\* Depending on number of commercials in a cycle*

*Girandola is only commercial net format, can be contracted by month except in July and August.*

ITALIAN TV *continued*

to 8% would be justifiable. Since TV is not broadcasting much of the day, and most programs in the evening have long intermissions with nothing on but music, more commercials certainly are possible.

Even though the commercial time does increase every year RAI is obliged to permit 10% or 25 new advertisers into the medium each year.

There are two main reasons why TV commercial time is held down:

1) *The government receives a double income on TV—taxes from set owners, as well as ad money.*

2) *Owners of the press have constantly put pressure on their local government representatives, fearing that more TV advertising will hurt newspaper advertising. They are also doing more research and public relations. It is understood that American ad agencies are making some quiet effort to combat the newspaper appeals.*

The State regards advertising as a small undefined branch of commerce, and no official attempt has ever been made to determine the boundaries of advertising or collect sections of the laws for commercial firms which apply to advertising, according to Y&R. The only clear-out interference of the State is the law imposing a tax on commerce which includes specific taxes on

advertising, the agency says. A private attempt to assess the State's attitude toward advertising has been made by collecting relevant judgments given in the civil courts into a volume published by Fusi and Cervellera. This supplies a rule of thumb to American advertisers on what has and has not been permitted in the past, Y&R claims.

A special censorship office set up by the State views all television and cinema advertising before it is screened. Although this is primarily designed to regulate the normal standard of entertainment, commercials must be submitted. A fee must also be paid for the submission. Admen complain that commercials are turned down for "vague reasons" like "it is too hard sell."

For media other than TV and cinema there is no official guardian of content and the media proprietors or concessionaires, conscious of the Church, act in this capacity.

The following rules regarding advertising content are enforced by SIPRA (concessionaire for radio, TV, half of the cinema, and a number of magazines):

1) *No product can claim to be "the best" or better than a named competitor.*

2) *Superlatives are not encouraged and only one per advertisement is allowed on radio and TV.*

3) *A claim must be proven true by means of documentary evidence from a qualified independent expert recognized by the State. Such proof must be submitted on the request of the concessionaires who may be prompted by a competitor or by their own sense of responsibility. Published claims which cannot be substantiated with this proof force the advertiser to withdraw and involve him in an expensive series of insertions carrying an elaborate public denial in all the principle Italian dailies.*

Slogans or advertising phrases—provided they are incorporated in the trade-mark—may be registered and thus pre-empted. This practice is now becoming more common since ownership by virtue of the first usage is not always recognized although sometimes judged valid. Generally speaking, copying and borrowing advertising copy is often practised. Because slogans are not always acceptable for TV, advertisers are advised to consider TV before completing campaign plans.

The restrictions on freedom of choice of time, repetition of commercials imposed by the State-controlled radio and television services are many.

The choice of time is up to the government. As one executive put it, "You can ask for time for a Christmas campaign and not get it until February or March." The choice of which commercial program will be used is also the State's.

One of the things General Fiore has done is to invent a rotation system whereby the advertisers' commercials appear each week on different days. If a good program is going to appear at some specific time in the future it is no use for an advertiser to try and get it. He has a chance through the rotation system only. "You go through the good and the bad and every eight days you get near the top programs," says one adman. This naturally eliminates costs based on program ratings as in the U.S., also prevents "live or die" decisions often based on ratings. In addition it keeps sponsors from having any gripes about individual programs because they are not really associated with any.

## TV time for advertisers grows slowly

year	minutes of TV commercial time per day	hours of TV transmission per year
1957	8m 40s	2,200
1958	—	2,800
1959	13 minutes	3,050
1960	12 minutes	3,550
1961	15m 55s	3,974
1962	18m 20s	4,573
1963	19m 20s	—
1964	22m 40s	—

All commercials are divided into programs which run in six cycles a year, except *Grandola*. Each cycle ranges from 54 to 72 days. The advertiser must buy a complete cycle, not just what he wants. This means buying six or eight commercials or nine to 12, depending on the cycle and program. Three cycles for one product is considered about the best possible.

An advertiser's commercial appears every nine days (*Carosello*, *Acrobeleno*) or every six days (*Tic Tac*, *Gong*, *Intermezzo*). For 1964 the cycles run January 8-March 1; March 2-April 26; April 27-July 7; July 8-August 30; August 31-Nov. 11; Nov. 12-Jan. 4.

Because in many cases the same commercial (in its entirety) cannot be used more than once, TV production becomes very expensive. In a case like *Carosello* only one commercial can be repeated out of a cycle involving six or eight commercial airings. This means that five or seven *different* commercials must be made. Different just means in regard to the entertainment part of the commercial (*Carosello* is made up of 2 min. and 15 sec. commercials, one minute and 40 sec. of which is mandatory entertainment). For this reason the actual commercial pitch (only 35 seconds) is usually used over and over for long periods of time. The limitations on repetition get more rigid as the commercial programs enter peak viewing hours.

Once more there are restrictions on the number of times a commercial can mention the name of product, ranging from four to six times, again depending on the program.

Length of commercials run 10, 15, 20, 30, 35, and 40 seconds only.

*Carosello* is perhaps the most important of the commercial programs on TV. It was the first, is the longest, the most expensive, and is the only commercial period to require entertainment. It runs after the news and the presentation of the evening feature, brings in the best audience of the night.

The cost of talent can often be high, as viewers expect to see well-known entertainers. The fact is that they like the entertainment the commercial provides and tune in to see it. As one ad man put it: "You don't have to look at statistics.

## Ten top agencies 1964\* in Italy

AGENCY	BILLINGS
CPV	\$10,000,000
Lintas (Lever Bros.)	6,000,000
Sigla	5,000,000
Radar & Benson	4,500,000
Young & Rubicam-Itamco	4,000,000
J. Walter Thompson	4,000,000
BBDO	3,000,000
McCann-Erickson	3,000,000
Masius Omnia	3,000,000
IMA	3,000,000

## Other American agencies

Gardner (Publicis, Gardner, Butler and Stip)	1,500,000
D'Arcy (Stil-D'Arcy-Troost)	1,500,000
Ted Bates	500,000

\* Figures by agencies themselves. No public data available.

When you go to a coffee bar, a hotel, or a home you can see Italians watch the commercial, with their eyes wide open."

Actors are willing to participate; commercials are a good showcase for their talent. They know they are entertaining and not pushing a product. The commercial pitch comes in after the entertainment as a separate and detached entity. However, the sketches or entertainment often have a storyline which leads smoothly into the commercial pitch. For example, in a Kraft cheese commercial the actors end up sitting at a dinner table where Kraft cheese is served, at which time the scene changes to the ice box and the 35 seconds of selling begins (See pictures, page 42.)

But if TV is a problem to American admen used to freedom, so are the other media.

Radio, for example, is also a State-owned monopoly, which again receives a double income, from the advertisers as well as the licensees. Currently there are about

10 million licenses and three channels, two of which are available for advertising. All radio, as well as TV time, is handled through SIPRA. The audience is mostly middle-class and advertising has been long established, says Y&R. Radio, like TV, cannot be used on a regional basis.

Advertisers can buy time on radio programs varying from five minutes to one hour. Programs are prepared by the State-appointed contractors and sold as fixed commodities. The radio advertiser is obliged to buy whole series in advance (usually 25 transmissions). The cost varies between \$256 to \$1,600. Advertising breaks are at a fixed time during intervals. Time is not cancellable.

Costs go by the number of words in the radio commercial. The minimum length of commercials is 12 words, maximum 30 words. Normal spots in the morning cost \$60 per 12 words, plus \$2.65 for each additional word; in the noon and evening \$76, plus \$5 for each addi-

ITALIAN TV *continued*

tional word. Spots with jingles cost \$40 more. Special spots by time signals, and news, are available and have a fixed number of words.

Newspapers are still the primary medium in terms of dollars (or lire) spent, but there are not the great restrictions holding back would-be advertisers as there are on TV. But newspapers aren't the gods' gift to admen either.

Advertising space in the 106 daily papers and 214 provincial

papers is also bought through a concessionaire. He purchases the space from the publisher, guaranteeing him a minimum amount of money per unit, then resells to the advertiser at a higher cost. There are no fixed scales for volume discounts, which are determined individually and secretly, and may be as high as 40%, an agency media department discloses.

There is virtually no attempt in newspapers to relate cost to media value in terms of circulation. Not until May of 1962 was an audit bu-

reau set up, Instituto Accertamento Diffusione (IAD). As publishers may refuse to be audited by IAD, and they usually take no account of returned copies, the figures are automatically assumed to be exaggerated, the agency spokesman says.

Date of publication of advertisements is not specific and may vary by one or two days, according to the agency. A fixed date can be obtained by paying a 30% surcharge; a fixed position requires another 30% surcharge. Circulation for the top newspaper is 350,000, for the

## HOLLENDER SEES OPPORTUNITIES ABROAD

**T**HE American tendency for expansion and the need to jump at challenge has stimulated many U. S. agencies into entering the European and Latin countries, as well as the Far East.

"To operate successfully overseas, U. S. advertising agencies must be prepared and equipped to provide the same range and quality of service they offer here," Alfred L. Hollender, executive vice president of Grey Advertising says.

Hollender predicts that the next great growth area of advertising will come in the international area and warns that sophisticated advertising clients can no longer afford to be satisfied with less than the "total range of mature marketing service in fiercely competitive overseas markets." This applies not only to American clients, but also the major clients of agencies abroad, which today demand full service in all countries where they operate.

Hollender was the keynote speaker at a recent international press seminar and panel discussion on "Advertising abroad: the horizons and headaches."

Panelists were Arthur C. Fatt, Grey board chairman; Nicholas Kaye, managing director of Charles Hobson & Grey Ltd., London; Tatsuhiko Ichihashi, managing director of Grey-Daiko Advertising, Inc., Tokyo; Jacques Hirsch, president and managing director of Dorland & Grey S. A., Paris and Brussels;

Fernand Henet, joint manager, Dorland & Grey S. A., Brussels; and Peter Golick, vice president and managing director of Grey, Montreal.

Grey, which has moved into Great Britain, Japan, France, and Belgium in the last 18 months, expects to be established in Germany, Italy, and Spain before the year's end, according to Hollender.

Problems and prospects of commercial television around the world were key topics of the seminar. The international opinions were:

- **France:** The lack of French commercial television, according to Jacques Hirsch, may be holding up the process of sales communication, particularly in the area of mass-sale, mass-produced consumer packaged goods. However, he pointed out that commercial television in neighboring countries was having a slight but noticeable effect on French purchasing habits in bordering areas, and this, plus improved and standardized techniques of reception, could well mean that France will "eventually be faced with commercial TV, too." The Alsace-Lorraine region of France, where both French and German are spoken, has been particularly effected by German advertising, for example.

- **Japan:** The tremendous growth of advertising volume in Japan (over \$77 million last year) is due, in no little measure to the growth of commercial television, according



Alfred L. Hollender  
Grey Advertising  
New York

to Tatsuhiko Ichihashi. There are over 18 million TV sets in Japan today, he points out. Close to three-quarters of Japanese households possess TV. Tokyo alone has 6 TV channels, with another due to open next month. TV advertising now accounts for almost 30% of total Japanese ad expenditure. Favorite programs include U. S. network shows such as Walt Disney, noted Ichihashi.

- **Great Britain:** Asked to appraise the quality of U. S. television commercials, Nicholas Kaye, said: "Based on the many international TV film festivals I've been to, frankly I've seen more really good television commercials made outside the U. S. Actually I think there is a world-wide shortage

next five, 200,000 to 300,000.

Cinema is the third largest ad medium, ranking after print and TV (it is ahead of radio). Ideas for advertisements in the cinema are sometimes adapted from TV commercials, as both are audio and visual media. Cinema publicity, usually put all together in a group during intermission, uses more animation, however. Because the theater tickets can be counted audience measurement would seem more accurate than with other media, but problem here is that there is no

reliable system of checking whether the commercial has been screened, U.S. media men say.

Of the more than 10,000 cinemas in Italy, advertising and screening takes place regularly in 3,460 and occasionally in another 1,400. The remaining cinemas are not asked for various reasons including low audience, type of audience, etc.

All cinemas are rated in categories that are calculated according to the cost of the ticket, capacity, and local position of the cinema. The time can be purchased

either for a single category or proportionally, involving a fixed permutation of the different categories. Time is sold by the week, Friday to Thursday, and includes one afternoon and one evening screening a day. The same film cannot be repeated officially in the same cinema for a period of three months. The principle chains have the same costs and scale discounts.

Cinema has suffered from the popularity of TV, but it is coming back, as is the case in the United States.

On all media it must be realized that it is the advertiser who goes wooing the media, not vice versa as in America. But all media are not as difficult as TV. "You can go to acquire TV time and talk dollars all you want but that doesn't mean anything. It's this mysterious blend of criteria that counts," says one adman. ■

## Admen must adjust — all over the globe

Cultural anthropology may well become the most important part of the training of a sales and advertising manager. He will not only have to know how to order national specialties all over the globe in three or four different languages, but he will also have to understand the psychology of the French, Italian, and some day even the Estonian or Russian housewife, in order to hold an international job, according to Dr. Ernest Dichter, president, Institute for Motivational Research, Inc.

The Common Market in Europe is rapidly exploding into an Atlantic, and eventually into a world market. The economic and political consequences are enormous, he points out, but overshadowing even the trade explosion is the fact that human desires are breaking the barricades of centuries all over the world.

Businessmen and philosophers alike are forced to take a look at the European as a distinct species. We now see the Europeans as more than a Frenchman or Austrian. We must take a fresh look at what is really different in humans, their desires, hopes, fears—in short, their motivations.

The American company going



G. Hirsch  
L&Grey  
Brussels



Tatsuhiko Ichihashi  
Grey-Daiko  
Tokyo

Nicholas Kaye  
Charles Hobson & Grey  
London

in this field and we must do all we can to stimulate the growth of talent."

Hollender, a veteran in the field of broadcasting, is in charge of international operations and radio/TV as well as on the 4As special broadcast policy committee. He had worked with Grey after serving as broadcast advisor under President Eisenhower in his '52 campaign.

Optimistic about the future of advertising abroad, Hollender outlined the factors that would accelerate the expansion of advertising around the world: standards of living with which advertising is so interrelated, are rising fast in mature and underdeveloped countries; economic regroupings, accompanied by the easing of trade restrictions are opening up vast opportunities.

We feel strongly that there is a need for a new major international advertising network based on our

philosophy of international operations," said Hollender. The Grey concept was developed after careful analysis of the "pluses and pitfalls" inherent in other, more "traditional" methods of operating abroad, he added. Highlight of Grey's ideas:

1) Mutual financial participation results in "tremendous mutuality of interest." Grey holds substantial minority interests in its working partner agencies abroad; they, in turn, have invested in Grey.

2) Interchange of management "assures integration of philosophy as well as service." Grey principals are board members of overseas agencies; affiliate heads are members of the Grey board.

3) Strong local ownership and decision-making power mean that members of the Grey network offer domestic strength as well as the "drive which has made them leading agencies in their own countries."

into Europe has to study its culture, the psychology of its people, not just manufacturing facilities and markets in the technological sense. Stereotypes and misunderstandings are rampant. One has to navigate in a sea of apparent contradictions. Anti-Americanism is strongly coupled with a desire for many American products, often out of pure snobbery, often because they are symbols of an affluent society.

For example, the Italian woman considers her American sister a poor cook and a lazy lady of leisure, but dreams day and night of owning a Hollywood kitchen.

As the Common Market develops, the advertising and sales manager has to learn that mastering a language is not merely a matter of vocabulary and grammar. On a deeper level it involves a real understanding of basic motivations that operate within a given country.

Above all, the business executive must learn to abandon static stereotypes. For example, we all "know" that French women are very

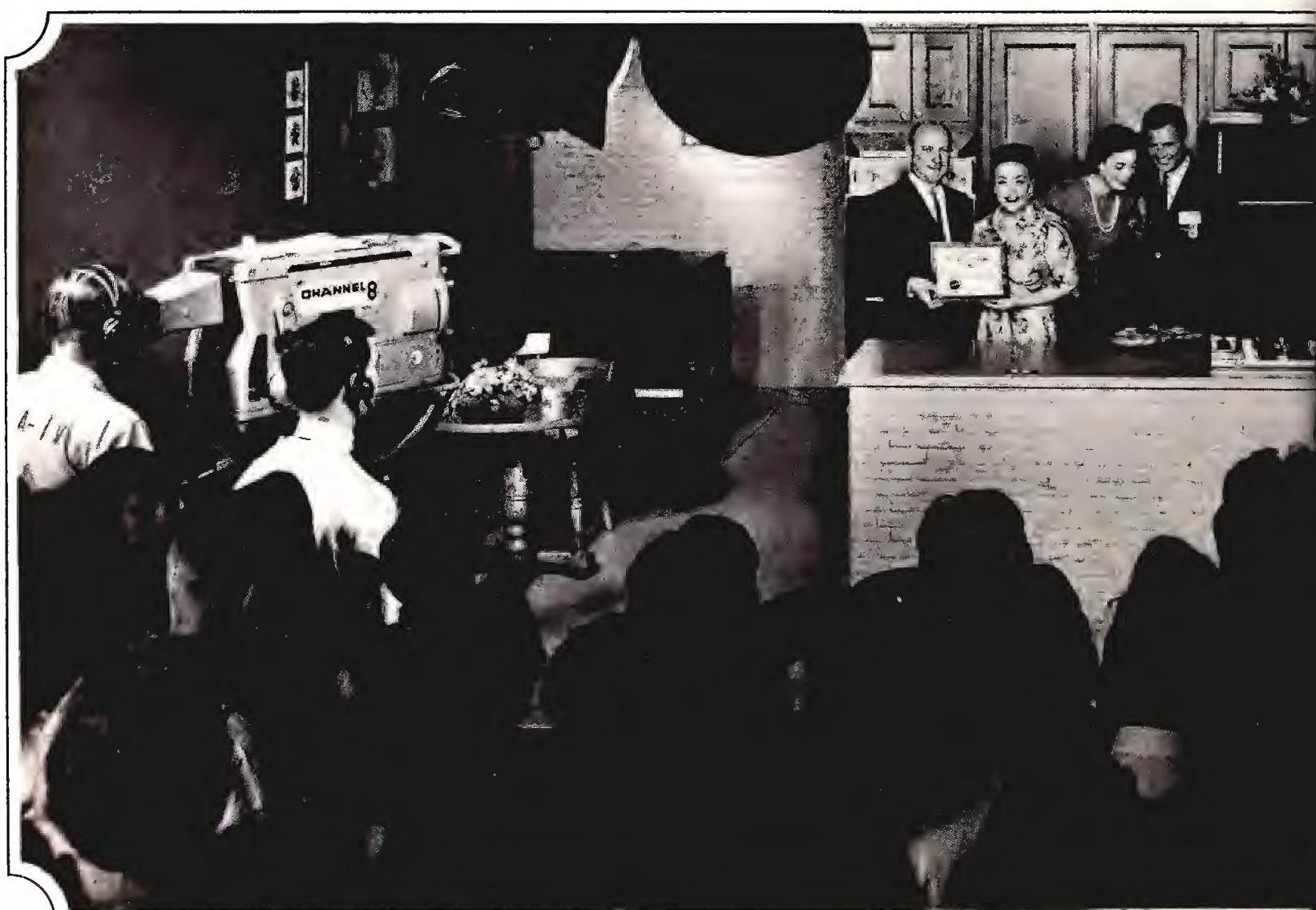
fashion conscious. Yet a study conducted by us not very long ago showed that this was exactly one of those glib stereotypes that have little if any basis in reality. The purchase of a dress or coat is for the French woman much more of an investment than for the American woman. This is due to both the difference in income and the difference in prices of fashion products. It is not enough, therefore, to tell a French shopper that a garment is fashionable. She also wants to know, in a way, the trade-in value of the robe or blouse. How long will the fabric last? How many years will she be able to wear it?

Considering national pride, the little phrase "made in" can have a tremendous influence on the acceptance and success of products over and above the specific advertising techniques themselves.

The strong positive attitude of Germans toward their own technical product, for instance, had played a definite role in some work done for Ford in Germany where

our study showed that the name Ford had a strong American association. The reaction of Germans was: "Americans drive our cars, Volkswagen and Mercedes; therefore they must be convinced that German cars are better than their own; so why should we buy their cars?" When we suggested that German Ford be presented as an example of cooperation between American ingenuity and know-how and German thoroughness and efficiency, considerable success was achieved with this approach to the public.

One could group the various countries of the world according to the size of their middle class and have a measure of their achievement which would aid in understanding motivations. If we were to visualize the social composition of each country as graphically presented by the size of the middle class, upper and lower class marked off on a vertical bar for each country, we could probably define about six such groups.



## Nine stations added to TIO sponsor list

Meeting of the Television Information Office was held in an upbeat atmosphere set by the addition of nine stations to the group's list of sponsors.

The new members are WFLA-TV Tampa; KTVU Oakland; KIRO-TV Seattle; KCMO-TV Kansas City; KPHO-TV Phoenix; WHEN-TV Syracuse; WOW-TV Omaha; WLAC-TV Nashville; and WMT-TV Cedar Rapids.

Roy Danish, who heads the industry office, said requests for specific TIO materials by titles are running about 40% ahead of last year, with 4,980 requests in the past five months compared to 7,101 during the entire preceding year. (An illustrated report of the organization's activities during 1963 will be distributed at the April convention of the NAB.)

Plans for the future include the production of a series of filmed announcements dramatizing the diver-

sity of television programing, designed for local on-the-air use by stations.

## NBC gets Sun Bowl, cuts 'Sports Special'

Adding another to its post-season grid game schedule, NBC signed a three-year contract for TV rights to the annual Sun Bowl football game in El Paso, to begin with the 30th annual Sun Bowl classic Dec. 26, 1964.

The Sun Bowl Game, one of the nation's oldest, ranks in longevity right behind the three NBC New Year's Day classics—the Rose, Sugar, and Orange Bowls.

On another sporting front, the network has decided to continue its Saturday afternoon *NBC Sports Special* through the spring and summer months, although cut down from 90 minutes to a half hour (5:30-6 p.m.). Reason for the abbreviation is the Apr. 18 start of *Major League Baseball* on most of the network stations.

## Own series, TV spots for Bradley Game Co.

As part of substantially expanded 1964 advertising program, Milton Bradley Co., game manufacturer, will have own half-hour children's TV network program, plus its largest TV spot campaign to date.

Children's show, to be carried 10-10:30 a.m. EST Saturdays on ABC Television, beginning Sept. 26, to be called *Shenanigans*, and will star Stubby Kaye in a life-size, game-board format suggesting the games produced by the Bradley Co. Production by Heatter and Quigley, through Richard K. Manoff Advertising, New York.

Boosting sponsor's 1964 advertising costs to highest level in company's 104-year-history, TV spot campaign will start in October, run through December, cover 67 markets. Also includes 8-week participations in *Today* and *Steve Allen Show* during pre-Christmas period.

Over-all campaign to be rounded out with spring and fall magazine advertising schedules.



*If you had the  
Quality touch*

You'd have your own complete kitchen at the State Fair of Texas where your Julie Benell could do her show daily for the nearly 3,000,000 visitors to the World's Largest State Fair (and receive another award for her vast collection). The dream kitchen was augmented by a living room and den set where other WFAA-TV personalities, Ed Hogan, Don Norman and "Mr. Peppermint" could originate their shows—more than five hours of daily live cut-ins over a 10-day period. It was a show-place for TV-wowed Texans but only another example of WFAA-TV's efforts to get closer to its viewers. We're mobile...and versatile. If you want the Quality Touch, call Petry...

**WFAA-TV**

*The Quality Station serving the Dallas-Fort Worth Market*

ABC, Channel 8, Communications Center / Broadcast Services of The Dallas Morning News/Represented by Edward Petry & Co., Inc.



John Gambling, one of WOR's talk figures, often does live radio commercials

## Talk radio formula may be taking hold

**Successful for both advertiser and audience on WOR, talk radio is spreading. WNBC begins this month**

**T**ALK RADIO has proven a big success for WOR. It has made the station exceptionally popular, both among listeners, which have boosted WOR ratings to the top of the metropolitan area consistently for the past two and one-half years, and among advertisers which now account for \$7 million in gross radio sales, according to the station.

Such a success story has prompted other radio stations throughout the country to head more toward talk (WNAC Boston, KABC Los Angeles, KMOX St. Louis; WCBS New York).

Last week WNBC, the 50,000 watt flagship of NBC, announced that it too would try the talk recipe, but in a large quick meal. The station's new format, scheduled to begin March 30th, calls for almost all new personalities and marks a considerable change from its current "middle-of-the-road conservative" format.

WOR worked out its changeover to talk gradually over a period of about eight years. Today 22½ hours

of its 24 hour programming are given over to talk.

It is the talk format that gets most of the credit for heavy sponsor interest. WOR has a flock of sponsors, notably in the food field. It claims 35% more food advertisers than any other radio station. Among them: Savarin, Muellers Macaroni, No-Cal beverages, Goodman's soups and noodles, Hoffman beverages, Golden Blossom Honey, Doxee clam products.

The number of bank sponsors is also high: Chase Manhattan, Bowery Savings Bank, Bankers Trust, Dime Savings, The Bank for Savings, Emigrant Savings, Greenwich Savings, and Williamsburg Savings.

WOR 52-week sponsors cover all categories, however. R. J. Reynolds, Marcal Paper, Holland House Coffee, ESSO, American Tobacco, Balentine, Schaefer, Budweiser, are among them.

Jacques Biraben, v.p. and director of sales for WOR AM and FM explains why advertisers like talk programming. "In the talk program

the commercial does not appear as an interruption in program content. It is in keeping with the tone of the show. Because of this people listening to the program will also listen to the sponsor's announcement. Music programming is often listened to for background. Often the commercial message is just background too."

To integrate the advertisement as smoothly as possible into the program, many advertisers use live commercials, utilizing the draw of the show's personality. For the Martha Deane program advertisers are required to use live copy. Many advertisers use complete transcriptions or partial transcriptions on other programs, however, as well as live spots with Martha Deane. They are Wheatena, Contadina, Dannon Bokoo, Seneca Frozen Juice, Yoo-Hoo chocolate drink, Golden Blossom Honey, Tasty Baking Baking Products, Chevron Gas, Sealtest, and Rosex.

As in the other talk programs on WOR the commercials can be grouped together, sometimes two, three, or four at a time. The personalities don't interrupt the interviews or program matter to slip them in, but try to do it naturally with two or three interruptions only.

Although the other WOR talk shows don't require live commercials, many of the advertisers want to use them anyway, according to Biraben. "We encourage live commercials. We know they do a better job on our station," he says. There is no cost difference between the live transcript or jingle commercial.

Some of the talk personalities on WOR: (morning) John Gambling, Peter Lind Hayes and Mary Healy, Alfred and Dora McCann, Ed and Pegeen Fitzgerald, Arlene Francis, Carlton Fredericks; (evening) Barry Farber, John Shepherd, and Tex McCrary.

Long John Nebel, well-known WOR late-night talk figure, has agreed to join WNBC and do a similar show (12 a.m. to 5 a.m.) as soon as he is free from his current commitments.

There is some music on WOR but very little. It is used only to bridge the gap between talk programs, according to the station manager Robert Smith. It provides



Other WOR radio personalities: (l) Ed and Pegeen Fitzgerald, (r) Arlene Francis who often do live commercials, obtain high audiences.

a smoother transition between subjects like fishing, traffic, commentaries, or bulletins, he feels.

WOR has consistently programmed simultaneously for both its AM and FM stations. "We feel we have a unique program service not duplicated by any other FM station. It would be too expensive to program in such a way for FM separately. We would have to go to music as everyone else does," Smith says.

It was pointed out that the advertisers do not pay for the FM audience as such. It is considered a bonus, according to Smith.

Although ratings are high—usually highest—for WOR the station does not use ratings to sell advertisers. "We didn't believe in ratings before we were on top and don't believe in them now," says Smith.

has recruited WOR's Long John Nebel. Format will also feature Mimi Benzell (l); Big Wilson, who will continue; (r) Brad Candell.



"We talk quality. Numbers don't mean everything. Numbers of what? apples, bananas, oranges, peaches?"

WOR doesn't cater to the teen market with music, but says they have a high number of teen viewers. The station feels teens are not that important to advertisers, anyway. "They may listen to The Beatles but they're not going to influence buying, except for maybe Coke or Pepsi," according to a station spokesman.

WNBC's new format, as designed by George Skinner, general manager, and William Schwarz, the program director, will feature telephone talk-back shows, during which members of the listening audience will have the opportunity to have their views aired. Such views may be in response to statements

or opinions expressed by the personality or other listeners, but more important. The station believes listeners will be enabled, in effect, to dictate programming by introducing new topics of interest to them.

"This will provide WNBC with instant sensitivity to the pulsebeat of the New York area audience. Its audience will have an active and not a passive role. Like modern radio music stations, WNBC will immediately reflect the interests and desires of its listenership—what they want now," the station says.

No records will be played on any WNBC segment except by Big Wilson who will be kept on.

"WNBC's talk format will be in sharp contrast to the programming of New York's other two major talk stations (WOR, WCBS)," a spokesman contends.

**Personality talk.** The programming of Talk Station X (WOR) is broken up into definite program segments, each presided over by a personality. Each personality sets the tone and subject matter of his program, and has a figurative dais from which he talks down to his audience.

**Information talk.** The programming of Talk Station Y (WCBS) does not have a heavy personality bias, but dispenses general informational material it thinks its audience ought to have," according to WNBC.

**Personality involvement.** WNBC's programming might be termed "Rapport Radio," because it will establish *contact* with its audience, and not be a one-way disseminator of statements and opinions.

"Unlike the stations where the emphasis is on a personality who usually sticks to a single topic, at WNBC the stress is on the subject, and it is usually chosen by the listener. For this reason, it is possible to program WNBC in block

segments, like most modern radio stations."

The WNBC programming will aim to be bright and lively, and pegged to appeal to modern, young, active adults, the station announces. While other stations, particularly on the West Coast, have two-way talk programs, WNBC believes it is the only station to base a high percentage of its format on this concept.

WNBC has signed up several new personalities, but still has some slots to fill for the talk programming it has planned. Talk personalities will be Long John Nebel, coming over from WOR; Mimi Benzell, Brad Crandall, and Edith Walton.

A former Metropolitan opera singer, Mimi Benzell, will conduct a two-hour luncheon session daily from a Manhattan restaurant beginning at 12 noon.

Brad Candall, a former radio personality on CKEY Toronto, will take over WNBC's prime evening hours of 7:45 to midnight.

Edith Walton, who served as a literary panelist on *Author Meets*

*the Critic* from 1942 to 1956, will do interviews with community-minded citizens from 7:05 to 7:30 p.m. Personalities for a telephone show from 10 a.m. to noon, and another one from 6 p.m. to 7 p.m. have not been announced.

As of last week sponsors on WNBC were not officially informed of the change in format, but, according to Skinner, expectations were that the advertisers would stay and the new format might draw new ones.

### **George W. Norton IV now heads WAVE, Inc.**

George W. Norton IV has been elected president of WAVE Inc., Louisville, succeeding his father, George W. Norton, Jr., who died Feb. 13 following an auto accident in the British West Indies. Ralph Jackson also joins top management with his election as executive vice president.

The new president has been secretary-treasurer of WAVE since June 1961. He's also a director and president of WFIE-TV, Inc., Evansville, and a director and president of WFRV-TV Green Bay.

Jackson has been second vice president and operations manager of WAVE since June 1961. Prior to that, he had been WAVE-TV commercial manager since that station went on the air in 1948, and had been WAVE assistant radio commercial manager from 1945-'48. He is also a director and secretary-treasurer of both WFIE-TV and WFRV.

### **Another C & W station**

WSLS Roanoke joins the country and western bandwagon. While several other stations broadcast C&W to the Roanoke, WSLs says it will provide the only local country music service available in the evening right up until midnight. Host of *The World of Country Music* will be King Edward Smith, IV, one of King Records' best selling artists.

### **Buys another Va. AM**

Lloyd Gochenour, who owns WAFC Staunton, Va., has bought WRIS Roanoke. Seller Cy Bahakel got \$117,000 in the deal, negotiated by Hamilton-Landis Associates.



Houston's Intercontinental Airport, now under construction, will be completed in 1966, at a cost of approximately \$150 million, and will be the only terminal in the Southwest capable of accommodating supersonic intercontinental jets.

**K-NUZ** guarantees your product fast-moving sales in a market where the future is sky-high and still climbing!

**K-NUZ** AM 105 SOLD IN COMBINATION WITH KAY-C, BEAUMONT

THE KATZ AGENCY, INC.—NATIONAL REPRESENTATIVE  
IN HOUSTON. CALL DAVE MORRIS • JACKSON 3-2581

# GLOBAL \$8 MILLION IN 'ROMPER ROOM'

Live kid-appeal series has many blue-chip air clients, new toy tie-ins

**I**N MORE THAN 75 U.S. markets, some \$7 million in spot advertising dollars — about 60% of them from national ad budgets in the top 50 TV markets — rides annually on a series which is the most successful live syndicated program series on the air: *Romper Room*. Another million or so represents advertiser billing in the series' licensed overseas versions in Canada, Australia, Scotland, Japan, Venezuela, Brazil and Mexico, via Fremantle Intl.

Last week, Bert and Nancy Claster—who created the series in Baltimore more than 11 years ago—and the staff of *Romper Room* were in New York City, exploring new diversifications at the Toy Fair, since *Romper Room* is one of the hottest shows with which a manufacturer can tie in (for other news of the toy industry, see story, this issue, p. 41).

Nearly 40 manufacturers — from Burry Baking and Louis B. Marx Toys to Oak Rubber and Atlas Underwear — already have licensing deals with the moppet-appeal series covering everything from dolls and cookies to polo shirts and musical toys. By Bert Claster's estimate, the total annual retail volume in such merchandise is "well over \$2 million," and he expects "several more licensing deals with national manufacturers" to be signed shortly.

As an advertising vehicle, *Romper Room* has carried the TV flags of a number of top blue chips. Among them, all using multi-market spot buys of as many as a dozen markets at a time, are: Post Cereals, M&M Candy, Continental Baking, Chocks Vitamins, Cocoa-Marsh, Diet-Rite Cola, Nabisco and Dr. Pepper. Several broadcast advertisers, whose products are aimed at parents of young children, have used the show on a spot basis, such

as Chevrolet and Metropolitan Life.

"We don't add segments to the local live shows just to showcase new products," says Nancy Claster, who was the original *Romper Room* teacher in Baltimore and whose daughter has now taken over that role. "On the other hand, we have added features in the shows—such as a weather report aimed at children, or 'rhythm bands,' or our 'gallop to a foreign land' feature—which have given manufacturers the idea of bringing out new merchandise items such as *Romper Room* drums or hobby horses."

The station list buying *Romper Room*, which comes to a station not as a canned show but as a sort of grand-scale blueprint for staging the show locally, cuts merrily across network affiliation lines, and includes independent outlets in the

larger markets like Chicago, New York and Los Angeles.

The only place where *Romper Room* is networked is Japan, which feeds a Japanese version of the show (the teacher, Midori Namiki, came to Baltimore for training) to a 21-station network.

As with any successful syndication show, the fact that the series is bought locally provides a built-in hedge against the kind of sweeping format changes which have knocked other network children's shows, from *Howdy Doody* to *Kukla, Fran & Ollie*, off the air. "Less than a year after we started, we had an offer to 'go network' from CBS-TV," Nancy Claster recalls. "We chickened-out at the last minute, and decided to keep *Romper Room* on a market-by-market basis. I'm glad we did." ■



Merchandise licensed by "Romper Room" has annual retail volume of over \$2 million, is steadily growing. Here, l. to r.: principals gather to discuss new items at Toy Fair: Bert and Nancy Claster, creators; Ben Seigel of Pittsburgh Wholesale Distributors; Sally Claster; Mary Shear, who manufactures Romper Room Dazzle Dough

## Four Star passes 100 mark with "Rifleman"

The durability of TV film westerns and the flexibility of half-hour episodes in local-level programing have proved a strong combination for Four Star Distribution Corp., whose *Rifleman* rerun package has reached the 100-market level with a sales total of over \$2.5 million.

Sales to TV outlets in Omaha, Corpus Christi, Colorado Springs, El Paso and Johnson City put the syndicated series over the century mark last week, reported v.p. and general manager Len Firestone of FSDC.

From a rating standpoint, the series is doing as well in syndication or better than it did in its network run, according to Firestone. Programmed in New York by WABC-TV (which carried it when it was an ABC-TV show), *Rifleman* is currently drawing a 20.5 share in a Wednesday 7-7:30 p.m. slot, running second only to *Evening Report* on WCBS-TV, which has a 29.0,

and ahead of *Huntley-Brinkley* on WNBC-TV, which has a 19.5. It also tops film reruns and news on WNEW-TV, WOR-TV and WPIX.

## Dozier reactivates Greenway Productions

William Dozier, who recently resigned as senior vice president and production head at Screen Gems, has reactivated his independent company, Greenway Productions, with headquarters in Beverly Hills. Board chairman and partner in production activities will be Louis R. Lurie, San Francisco financier.

Greenway schedule calls for developing and producing all types of TV series, possibly in association with networks or other producers-distributors.

## Suppliers merge

Florman and Babb Inc., one of the major suppliers and servicers of motion picture equipment, has acquired the controlling interest in

Camera Equipment Corp. and Ceco Industries. Move results in a newly organized company, F & B/Ceco, to be headed by Robert Bregman as board chairman; Arthur Florman, president.

The expansion is intended, Forman says, so that more and better facilities can be made available to the film producer.

## How-to paint series free to TV stations

New series of five 27½-minute films, *Painting and Finishing Tips*, produced especially for video, has just been released for free use by TV stations. Produced by the National Paint, Varnish and Lacquer Assn., the series is available through Creativision Inc., 1780 Broadway, New York.

Titles include: *Interior Wall Painting*, *How to Paint Your Home*, *How to Finish Floors*, *Enameling and Spray Painting*, and *Common Painting Problems*.

## New sound method syncs tape tracks

New method for syncing non-synchronous sound tracks from quarter-inch tape has been announced by Barney Kugel Sound Service, Chicago. System is said to match sound track with the picture, even in the difficult instances in which the sync pulse is left out of the tape.

The new technique, which took two years to develop, has "saved" several "hopeless" films—one, 40 minutes long—in past several months, according to inventor Barney Kugel.

## AI-TV sells features

Originally a specialist in "exploitation" pictures which lured teenagers into movie houses while their parents stayed home to watch Humphrey Bogart or Clark Gable on *The Late Show*, American International Pictures is now taking the plunge into TV feature distribution. First offering from AI-TV is a 40-picture package of features, all post-1950 and all in color. Sales will start at the NAB convention.

### Dividends from 'The Funny Company'



Drawing power of "The Funny Company," syndicated children's TV show now in nearly 100 markets, recently deluged KHJ-TV Los Angeles with over 3,500 responses to a brief, on-air offer of a special kit for 50¢, which included such items as a "Funny Company" wall pennant, cap, pin, etc. Watching the mail pile up are (l-r) KHJ-TV promotion mgr., Parker Jackson; Eddie Smardan, radio-TV director of Carson/Roberts, distributor of the cartoon-real life series; and Ken Snyder, producer

# NATIONAL FILE

## ADVERTISERS

C. W. Platten and D. F. Swanson of General Mills' Grocery Products Div. appointed division vice presidents. Platten, with company since 1947, now is director of marketing for cereals, pet foods, potatoes, and casseroles. Swanson, who joined General Mills in 1949, becomes director of marketing for flour, dessert mixes, and baking mixes.

John A. Silbey elected to board of directors of the Coca-Cola Co. Silbey's election fills the unexpired term of late Charles E. Thwaite, Jr. Honorary chairman of the board of the Trust Company of Georgia, he also serves on the boards of Georgia Power Co., Equitable Life Assurance Society, Retail Credit Co., Coca-Cola Export Corp., U.S. Rayonier, and Wellington Sears Co.



Carl Johnson, vice president in charge of advertising and public relations for Parke, Davis & Co., has been named by Mayor Jerome P. Cavanagh to be Detroit chairman of the 1964 International Freedom Festival, July 1-4.

Michael Keith appointed general sales manager of W. A. Sheaffer Pen Co. In this newly created post, Keith will direct an enlarged field sales force and administer all sales policies and programs except those related to specialty sales. Two other newly created top domestic marketing spots will be filled by G. P. Karle as marketing manager in charge of advertising, sales promotion, merchandising, and market research, and E. C. Thorn as sales promotion manager with responsibility for consumer and trade programs.

John Wayne Jones has joined The American Tobacco Co. as executive assistant, with responsibilities in the area of public relations and communications, reporting to marketing-p.r. vice president Robert K. Heimann. Since 1954 Jones has been a p.r. exec with various agencies, including Fred Rosen Associates and Sidney J. Wain, Inc. He has also served several years on the p.r. advisory committee to the tobacco industry.

Roger A. Thomas has resigned as national sales manager of consumer products for the Ingraham Co., Bristol, Conn., manufacturer of clocks, watch-

es, and timing devices. Effective date is Mar. 25, after which he will become a life underwriter with the Willard H. Griffin Agency of Hartford.

William Lehrburger named marketing manager for United States Plywood Corp., succeeding John Ball, who has recently promoted to director of product marketing for the company. Lehrburger has been with U.S. Plywood since 1953.

Travelers Insurance Companies has promoted Morrison H. Beach to v.p. in its executive department and named research department director Dr. Thomas F. Malone and advertising-p.r. director Herbert J. Kramer as second vice president. Beach, with Travelers since 1939, has been second v.p. in the exec department since August 1962. Malone, research director since 1956, joined the company in '64. Kramer went to Travelers in '51 and was named its ad-p.r. director in 1959.

M. Woody Bates has been appointed manager of national accounts in the national sales department of Coca-Cola. Responsibilities include supervision of national sales activities in market areas of food chains, oil chains, military, and government. Bates will work out of Coca-Cola's headquarters in Atlanta.

Richard A. Aszling rejoins General Foods Apr. 1 as p.r. manager, reporting to p.r. vice president Allen Wagner. A member of Gen. Foods' p.r. staff from 1953-55, since May 1961 Aszling has been exec v.p.-chief operating officer of Infoplan, Interpublic's p.r. arm.

## AGENCIES

Jerome Brown, to West, Weir & Bartel as account exec on the Benrus Watch Co. account. He was formerly account exec at McCann-Erickson in N.Y.

Frederick W. McQuibben, to newly created post of marketing director for Lynn Baker, Inc., responsible for operation of its marketing and marketing research departments. He joins from J. Walter Thompson, where he was an account research manager.

Leonard Ziegel, named account exec at E. S. Sumner Corp. He was formerly a media supervisor at Dancer-Fitzgerald-Sample, and has also been with Richard K. Manoff and Compton Advertising.

E. D. Cummings, formerly account exec at Chesapeake Advertising, Nor-

folk, Va., named its managing director. Also, production manager T. W. Worthington promoted to chief account exec, and C. J. Ober continues as creative director.

Robert Bryant named marketing-media-research director at Twin Cities office of MacManus, John & Adams, with Peter Vetowich joining MJ&A as media buyer from Ross Roy agency, Detroit. Bryant was formerly product manager for Gen. Foods' Kool-Aid division, N.Y., and regional sales manager for S.O.S. division, Chicago.

Robert Sowers elected a vice president of Ogilvy, Benson & Mather. He joined the agency in 1963 as an account executive on General Foods assignments.

Mary Ann Kocian to Kudner Agency media department. She was previously with the Rockwell Company.

Albert C. Cook, associate professor of journalism at University of Nebraska, retained as creative consultant to Bozell & Jacobs, Omaha.

JACKSON, MISSISSIPPI  
**WJTV CH. 12**



JACKSON, MISSISSIPPI

**Bob Beadle** elected to board of directors of Ferguson-Miller, Tulsa. Officers re-elected were **Benton Ferguson**, president, and **Davidson Miller**, vice president and secretary.

**Irving (Ecky) Eckhoff** to McCartney & Fritz Advertising, Studio City, Calif., as vice president. He will work directly with executive vice president **Jimmy Fritz** on special promotional accounts and new business.

**Frederick J. Sellers** joins Henry J. Kaufman & Associates, Washington, D. C., as radio-TV writer.



Halprin

**Jerry Halprin** to Lavenson Bureau of Advertising, Philadelphia, as director of public relations. Halprin comes from same post with Bond Stores.

**Harold Kaufman** named director of broadcast design

and production, newly created unit of Needham, Louis & Brorby, Chicago. Assisting him are **Fred Charrow**, associate director, and **Donald D. Zabel**, production coordinator.

**Robert J. McKay** and **Kenneth S. Olshan**, account executives at Doherty, Clifford, Steers & Shenfield, New York, named vice presidents.

**William G. O'Brien** joined Ted Bates & Co., New York, as a vice president and account supervisor. Formerly, O'Brien was advertising manager of the Schering Corp.

**Roscoe Sturges** leaves Donahue & Coe to join Cunningham & Walsh, New York, as account supervisor. Also joining D&C is **Robert Twiddy** as an account executive.

**Edward M. Sterling** joined North Advertising, Hollywood, as West Coast program supervisor and production coordinator.

**Robert L. Ball** and **William H. Caldwell** join art staff of Henry J. Kaufman & Associates, Washington. Other additions to the agency's staff include **Frederick J. Sellers** as radio-TV writer and **Phillip Ray Lackey** in the public relations department.

**Walter Reed** named creative director at Co-Ordinated Marketing Agency, New York.

**Don Herrmann** to Richard C. Lynch Advertising, St. Louis, as vice president and account executive. For the last 12 years he was with Arthur R. Mogge, Inc.

**Sylvester Cleary** from the Mennen Co. to Sullivan, Stauffer, Colwell & Bayles, New York, on the Noxzema

account. Also joining the Noxzema account group is **Briget Smiley**, formerly advertising manager of B. H. Wragge, Inc.

**Tom Reynolds** moved to Thor Advertising Co., Charlotte, as graphic arts director. Prior to his move, he had his own art studio in Philadelphia, and continues to handle the Burpee Seed Catalog.

**George C. Whipple, Jr.**, public relations director of Benton & Bowles, New York, elected a vice president and will direct the newly reorganized public relations division.

**Gerald Sneed** moves to Cunningham & Walsh, New York, as art director for American Machine & Foundry Co., Chrysler Corp., Geigy Chemical Corp., and Wheeling Steel. Also joining C&W as art director is **Ronald Marchetti**, who will work on the J. A. Folger & Co., American Home Products Corp., Andrew Jergens Co., and American Telephone & Telegraph Co. accounts.

**Richard A. Lane** elected president of Galvin-Lane-Farris-Sanford, Kansas City, Mo., formerly Galvin-Farris-Sanford Advertising. **Fred D. Farris**, former president, becomes chairman of the board. **Robert R. Sanford** continues as executive vice president.

**Ralph W. Gilbert** leaves J. H. Maish Co., Marion, O., to become copywriter on the Frigidaire Division of General Motors at Kircher, Helton & Collett, Dayton and Cincinnati.

**Rodwell V. W. Todd** to Rumrill Co., New York, as senior copywriter. He was with Papert, Koenig, Lois, New York.

**Elson Rohrsen**, vice president and director of Print Production, Tatham-Laird, Chicago, elected president of the Chicago Federated Advertising Club, succeeding James O. Hanlon of WGN, Inc. Other new officers are: **Richard H. Danielson**, **Roberta Miller**, **James W. Beach**, **Raymon M. Wall**, and **Lawrence W. Nortrup**.

**Joseph F. Jackson** and **V. Thomas Sullivan** have joined the San Francisco office of Guild, Bascom & Bonfigli as account executives. Jackson will handle Chex Cereals, Grocery Products Div. of Ralston Purina Co., while Sullivan works with Fresh Products for Foremost Dairies.



Jackson



Sullivan

**Edward M. Sterling** joins the Hollywood office of North Advertising as west coast program supervisor and production coordinator.

**Edwin H. Mammen, Jr.**, vice president of Meldrum and Fewsmith, Cleveland, transferred to the Birmingham, Mich., office. He will handle the Ford Motors' Tractor and Implement Operations (U.S.). Replacing Mammen in Cleveland is **Richard S. Aldrich**.

**Clyde Baird** and **Ralph Breswitz** upped to art supervisors at Kenyon & Eckhardt, New York.

**Albert J. Sullivan** to Sudler & Hennessy, New York, as account executive for Heritage Furniture.

**James L. Lurie**, vice president of Earle Ludgin & Co., Chicago, elected to agency's board of directors.

**Kristin M. Anderson** to Gerson, Howe & Johnson, Chicago, as traffic manager. She moves from Caldwell Advertising, Chicago.

**Woodrow F. Benoit** to Lennen & Newell, New York, as a senior vice president and management account supervisor on the P. Lorillard Co. account. He was formerly a vice president of J. Walter Thompson.



Benoit

**George W. Linu** has joined Vaughan & Associates, Portland, as senior account executive and creative director. He was former publicity director for the Phoenix Chamber of Commerce.

**Mike Schaffer** formed his own agency, Macey I. Schaffer Organization, Miami, specializing in advertising, public relations, packaging, product analysis, and promotion.

**Ronald W. Plummer** appointed account executive with West, Weir & Bartel, New York, assigned to Lockheed Electronics Co. and International Telephone & Telegraph Co. accounts. He comes from BBDO on the Du Pont account.

**Theodore M. Steele** joined Lennen & Newell, New York, as senior vice president and director of personnel planning.

**Robert F. Leetch** to Kircher, Helton & Collett, Dayton and Cincinnati, as account executive. He is assigned to NCR Paper, a product of the Special Products Department of National Cash Register, and the Duriron Co.

**Norman Lichtblau** appointed executive art director for Firestone-Rosen, Philadelphia.

**Joe Fiorino** to Dunwoodie Associates, Garden City, N. Y., as creative and executive art director. He was formerly art director for Diamond Art Studio.

**Constance McKenna**, copy group head at Compton, New York, named vice president.

**Lee D. Zetlin**, formerly president and treasurer of Zetlin, Fletcher, New York, to vice president, director of marketing, for Smith & Dorian, New York. **Verne O'Hara**, formerly director of advertising and public relations, Susan Laurie Sportswear, to fashion co-ordinator for Smith & Dorian.

**Ronald C. Davis** to Erwin Wasey, Ruthrauff & Ryan, Los Angeles, as account executive. He moves from J. Walter Thompson Co., Los Angeles.

**George D. Lewis** named account executive for Harold Cabot & Co., Boston. Lewis moves to Cabot from Wilson, Haight and Welch, Hartford.

**John J. Signor** elected vice president and general manager of the Philadelphia office of Erwin Wasey, Ruthrauff & Ryan. Signor, who will continue as account supervisor, succeeds **Horace D. Nalle**, who has been named to take charge of business development on a national basis.

**Richard Armstrong**, account executive at Doherty, Clifford, Steers & Shenfield, New York, named a vice president. **G. Emerson Cole**, formerly copy supervisor at Dancer-Fitzgerald-Sample, has joined the DCSS copy staff.

**James C. Gibson** has retired as vice president of Al Paul Lefton Co., Philadelphia. Gibson had been with the firm since 1945.

**Frank C. Beckert** named senior vice president of Dunwoodie Associates, Garden City, New York.

**Frank Nicolo** to Rumrill Co., Buffalo, as art director. He was formerly with Lowell, Myers & Lawrence in similar capacity.

**Cole Y. Bender** named director of research for Harold Cabot & Co., Boston. Bender comes to Cabot from Market Research Corp. of America, New York.

**Richard Holland** moves from Stral Advertising, Chicago, to Sander Rodkin, Chicago, as copywriter.

**John Leonard** from BBDO to Doyle Dane Bernbach, New York, as an account supervisor.



Ray

**John C. Ray**, creative account executive and administrative assistant to the president, appointed vice president of Graceman Advertising, Hartford.

**Jerry Greenberg** to the creative department of Ries Capupiello Colwell, New York, from advertising department of H. C. Boack Co.

**Anders Krall** appointed manager of market research for Cunningham & Walsh New York. At same agency **Jan van Emmerik** takes over as manager of media research, a newly created post.

**Edward G. Wilson**, executive vice president-international of J. Walter Thompson, New York, appointed vice-chairman of the Commission on Advertising of the International Chamber of Commerce headquartered in Paris.

**John W. Heaney, Jr.**, from Sylvania Electric Products to J. M. Mathes, Inc., New York, public relations department.

**Mack Stanley** appointed executive art director of Geyer, Morey, Ballard, New York. He was elected a vice president in January 1963.

**Ray Lackey**, former member of the public relations staff of Associated General Contractors of America, has joined Henry J. Kaufman & Associates, Washington, D. C.

**Robert H. Levine** named associate marketing director-pharmaceuticals for Norman, Craig & Kummel, New York. He comes to NC&K from International Latex Corp.

## TIME/buying & selling

**E. Melvin Pinsel**, eastern sales representative for WBBM Chicago, has joined CBS Radio Spot Sales in New York as an account executive.

**Roger H. Sheldon** appointed eastern sales manager of Adam Young, New York. During the last five years Sheldon has served as branch office manager in both Chicago and St. Louis. Adam Young, San Francisco, has added **Robert E. Reilly** to its television sales staff. Reilly was formerly with Blair Television, San Francisco.

Bernard Howard & Co., expanding its New York staff with the addition of **Arthur Miller** to sales staff and **Larry Wasserstein** as eastern sales manager operating out of New York.

**Robert Baird** reappointed director of the Savalli/Gates Atlanta office. Baird opened the Atlanta office in 1955 and managed it until 1959. He rejoins Savalli/Gates after four years in the station brokerage and management field.

**Wallace L. Hutchinson** named manager of Blair Television's San Francisco office, succeeding Ned Smith. **Warren G. Paul** of Blair's New York office has been assigned to the San Francisco office as account executive.

**George P. Hollingbery** Co. announces executive changes: **Roy Edwards** appointed vice president in charge of the Chicago office; **George Hemmerle** to vice president in charge of West Coast operations with headquarters in San Francisco; **Clem Dowd** to manager of the Los Angeles office; and **William F. Reitmann** added to sales staff of the Los Angeles office.

**Sam Posner** leaves the Courier Publications to become manager of the San Francisco office of Savalli/Gates.

**Metro TV Sales**, New York, adds four to staff: **Jerry Molfese**, **Todd Gauloche** and **Gerald P. Noonan** as sales account executives, and **Marty Ozer** as sales development specialist.

**James Alexander** moves from Fletcher Richards, Calkins & Holden to Kenyon & Eckhardt, New York, as a media supervisor.

**Eugene Angus Plastrik**, formerly of New York, appointed media research supervisor for Gardner Advertising, St. Louis.

**Louis Crossin** to Cunningham & Walsh, New York, as media supervisor for the Andrew Jergens Co. Crossin was most recently assistant media director at Lennen & Newell.

**Richard C. Meeker** and **Nancy Louise Adams** recently wed in Palm Springs. Meeker is an account executive with radio and TV station representatives Adam Young, Hollywood; his bride is assistant media director for J. Walter Thompson, Los Angeles.

**Don K. Stuart** joined Chicago office of Harrington, Righter & Parsons as account executive. He was formerly with KYW-TV, Cleveland.

**Thomas K. Hardy** replaces Frank J. Carlson in the radio sales department of Avery-Knodel, Washington.

**Bernard C. Schramm, Jr.**, to Cargill, Wilson & Acree, Richmond, as media director, succeeding **Robert C. Hall, Jr.**, who is now in charge of the newly created marketing and research department.



Beckert

**Roger Creaden** to McGavren-Guild as a sales manager in its St. Louis office. In addition to St. Louis, he will be calling on major agencies in the midwest.

## TV MEDIA

**George H. Anderson**, president of Precision Products Co., appointed assistant sales manager of WBZ-TV Boston, succeeding **David Henderson**, who has been named sales manager.

**James E. Allen**, general manager of WBZ-TV Boston, appointed to new executive post at Group W, effective Apr. 1. He'll work closely with president Don McGannon in coordinating the production and distribution functions of the company's syndicated programs.

**Donn R. Shelton** has been promoted to promotion manager of another Group W station, WJZ-TV Baltimore. He replaces James Q. Frost who resigned in February to accept a position with Doner agency in Baltimore.

**Art Seabolt**, account executive with WTVD's sales staff in Durham, to manager of a new eastern North Carolina sales office in Fayetteville; and **Paul Haas**, of the station's newsroom, to chief of the eastern N. C. news bureau.

**Tony Arnone**, 33, assistant program director of KHJ-TV Los Angeles and formerly publicity director, died Mar. 6 from an apparent heart attack while taping a show at the studio. He had been with the station for six years and before that was in publicity with RKO Pictures, Bryna Productions, and McFadden & Eddy public relations firm.

**Robert F. Spina** to director of promotion for WKRC-TV Cincinnati, succeeding Donald Hardin who resigned to become assistant prosecutor for the city. Spina was formerly general manager of Brentwood Bowl and King Pin Bowling Lanes, which are also owned by Taft Broadcasting.

**James T. Shaw, Jr.**, ABC-TV's assistant manager of daytime sales, to account executive of the eastern sales staff; **John Tiedemann**, manager of sales planning, to assistant manager, daytime sales; and **Mark Cohen**, manager of sales offerings, replaces Tiedemann as manager of sales planning.

**Chris Duffy**, promotion manager of the Cleveland edition of TV Guide since 1960, has joined the promotion department of WJW-TV. Duffy's new duties include the handling of the station's publicity and public relations.

**Martin Connelly** named to the newly created post of general sales manager for WTTG-TV Washington, D. C., from Metro-TV Sales in New York.



Wren

**Ron Wren** named public relations-publicity manager for KPIX-TV San Francisco. Wren moved to KPIX from KGO, where he had been manager of promotion and publicity since 1961.

**John S. Hoover** has returned to the Electronic Industries Association's marketing services department as manager of special projects and publications after serving one year as deputy executive director of the National Council of Architectural Registration Boards.

**Leo F. Domeier**, formerly WTCN-TV studio supervisor, has been named chief engineer for the WTCN stations in Minneapolis-St. Paul, Time-Life outlets.

**Larry Pickard** to executive producer of public affairs programming at National Educational Television.

**Gene R. Jacobsen** to sales development manager of WTVT Tampa-St. Petersburg. He was with WSFA-TV Montgomery as administrative assistant and operations manager.

**William Kendrick** to copywriter with the creative department of KXTV Sacramento, from writer and production assistant with CBS-TV.

**Doug Duitsman**, member of the NBC Press Department in Burbank since 1958, appointed supervisor, photo operations, NBC, West Coast.

**Robert P. Richardson**, former public relations assistant for the Portland, Oregon United Fund, named promotion manager for KOIN-TV Portland, succeeding **Dick Kryder** who was recently promoted to account executive for the station.

**Steve Harris** to the sales staff of KHJ-TV Los Angeles, from account executive with KGIL, also L.A.

**Richard Reinauer**, most recently director of radio, TV, and motion pictures for the American Medical Assn., to executive director of the Academy of Television Arts and Sciences Foundation. A Chicagoan, Reinauer was a radio and TV supervisor for Foote, Cone & Belding immediately prior to assuming his post with the AMA.

## RADIO MEDIA

**Zack C. Hill**, veteran of 25 years in radio, has returned to WREC Memphis as a member of the sales force after an absence of eight years. He was most recently with the U. S. Chamber of Commerce, living in Nashville.

**Garrett D. Blanchfield**, assistant advertising and sales promotion manager at WEEI Boston for the past two years, named an account executive.

**Patti Searight** resigned as program director for WTOP Washington, a post she held for 13 years, and general manager of information, which she held for the past year. Listed in "Who's Who of American Women," a former president of the Washington Chapter of American Women in Radio & Television, the Women's Advertising Club of Washington, and an active member of many other organizations, Miss Searight is slated to become AWRT's middle-eastern vice president during the national convention in Tulsa this May. She plans to remain in Washington.

**Murray Arnold**, general manager of WPEN, has been appointed Radio Chairman of the 1964 Philadelphia United Fund Campaign Drive.

**Andrew Subbiondo**, director of administrative operations for CBS Radio, named controller. He replaces **William J. Fennessy**, who has been named controller, CBS News.

**Ed Charles**, formerly commercial manager of WOL Washington, and general manager of KCKN Kansas City, named general manager of KBEA Mission, Kan., and affiliate KBEY (FM) Kansas City.

**Harry Munyan** named public relations director and **Don Stewart** promotion manager at WIOD Miami. Munyan, formerly WIOD promotion manager, has been associated with radio in Miami for more than 20 years. Stewart was associated with the Miami News from 1953 to 1963, concentrating on circulation and general promotion. He had been assistant promotion manager for WIOD since last September.

**Gene Plumstead** resigned as program director for Cleveland Broadcasting, Inc., and WERE. **Robert M. Miller**, currently director of Special Broadcasting's Services, moves into the spot.

**Claire Hughes** appointed director of the newly created community relations department at KHJ Hollywood. She also serves as continuity acceptance director.

**James E. Allen** appointed to new executive post at Group W (Westinghouse Broadcasting Co.), New York. He will work with **Donald H. McGannon**, president of Group W, in coordinating production and distribution functions. Allen assumes his new position Apr. 1.

**Cleo Wright Warriner** to director of advertising and sales promotion for WBAL Baltimore.

# THE WEEK IN WASHINGTON

WASHINGTON BUREAU Washington, D.C., Mar. 13, 1964

## Loudness solution

NAB's big push in pre-convention weeks has been directed at ways to make broadcast commercials sound better, look less cluttered, and play fair.

The mystery of the extra loudness, or "seeming" loudness of commercials may be solved at last. A baffled FCC gave up on it a while back, is reconsidering it again—but NAB thinks it has found the culprit. Agencies producing the more raucous effect are resorting to multiple use of certain high frequencies to bombard the ear—while remaining technically within required volume standards.

Code Authority Director Howard Bell says engineers are on the track, and new code provisions may be written in to bar the practice.

## Common betterment more than appearance

NAB's president LeRoy Collins has exhorted arm-in-arm cooperation with advertisers for common betterment, in Detroit—while Code Director Bell urged the same course to admen in Chicago.

The NAB message to advertisers is a bid to share a new self-regulation and self-betterment moves with broadcasters, and support the NAB Codes for the common good.

Bell added some fairly strong warnings to the proposal that the "appearance" of overcommercialization can be eased by cutting down surrounding clutter. He said it had better be cut down—or both broadcasters and advertisers will suffer from adverse public reaction.

As tactfully as possible, Bell outlined disciplinary prospects. The Code is tightening up not only on piggybacks, but may make closer check on advertising claims per se, through a central clearing house. A scientific advisory council will help the NAB in this area. (Similarly, in Chicago, Collins was warning both broadcaster and advertiser that their freedom did not mean "freedom to fool" the public.)

## Letting public in may cause NAB row

The NAB's new Code-to-people program, to let the public know what the codes stand for, will be unveiled at the convention—and may cause a row.

The public will be informed not only of what the code stands for but also what actions it takes against violators. There will undoubtedly be fireworks on any proposals to discipline code members publicly. Monitoring for code adherence will be doubled.

## Toys in TV in for close watch

NAB Code staff will keep closer watch on the widening field of TV toy advertising, too (See page 39).

The code's 1961 TV toy advertising guidelines have been

# THE WEEK IN WASHINGTON

updated to prevent deception of parents and children. Another aim is to cut down on warlike dramatizations that can "frighten" the kiddies or—and this is more likely—encourage them to make war on other kids.

Revised guidelines will require that advertising price claims be based on prevailing levels in the area. Guidelines warn against cajolery and bigger-than-life tactics in the TV toy ads.

FTC-FDA consumer protection

The Federal Trade Commission and the Food and Drug Administration are running neck and neck in consumer protection these days.

As FTC programs its talkathon on cigarette labeling and advertising curbs to protect consumers, the FDA plans a wholesale review of drug product labels and advertising, reaching back to 1938. FDA has also organized a new Division of Consumer Education.

Comments on rule due Mar. 26

FDA is asking drug product manufacturers to update information on all drugs previously cleared for safety—but not for effectiveness, since 1938 law took effect. Clinical backing would have to be given to justify label and advertising claims. Manufacturers would have to show that label and advertising claims match on safety and effectiveness of the drug, and reveal any required warnings about side effects.

Updating would not be necessary on product cleared since the Kefauver-Harris June 20, 1963 certification amendments to the Federal Food, Drug and Cosmetic Act. These recent applications have been cleared for both safety, effectiveness and side effects.

Lineup of products that could need revamp of advertising could run to 2,000. Comments on the proposed rules are due Mar. 26, rules would be effective 3 months from Feb. 28 publication, and failure to comply could mean cancel of the application.

New FDA consumer education chief

FDA's new Division of Consumer Education will be headed by James L. Trawick, FDA's Public Information Director for the past six years.

The new consumer education office would, apparently, have to mesh gears with Mrs. Esther Peterson's brand new presidential Committee for Consumer Interests. The new FDA office would encompass three branches: one on consumer information, a consultant office and a survey section. The information branch will put out instructive brochures to inform "population groups." The consultants will maintain liaison with consumer organizations and leaders.

FDA Cmnr. Lerrick says the "informed consumer requires the least protection by government . . ."



## Thinking about an NAB Convention ad?

### Then think about SPONSOR's NAB Convention Special

#### Here's what you get . . .

- 1 → your ad to all SPONSOR subscribers in the regular April 6 Convention Issue (regular issue rates)
- 2 → your ad to all Conventioneers in a separate 2,000 run and distribution of the Convention Special (\$30 per page extra)
- 3 → A Convention Special that's loaded with useful reference information
- 4 → A Convention Special that highspots the many Washington happenings of interest to advertisers and agencies, tells what the industry is doing about them.
- 5 → That's the April 6 Convention Special. A real 2-in-1 special.



**It's a special value! Call now (area code 212, MU 7-8080) or wire 555 Fifth Ave., New York 17, N.Y.**

*puzzle:*



## Tale of Four Cities

When Robert Gilbertson, Frank Dougherty, Richard Gardner and Byington Colvig, regional managers of Harrington, Righter & Parsons, Inc., first joined that organization, there was some confusion about who went to which city. The cities in random order: St. Louis, Hollywood, San Francisco and Chicago. Although each man knew where he had been assigned, he guessed wrong about the other three; no two erred in the same way.

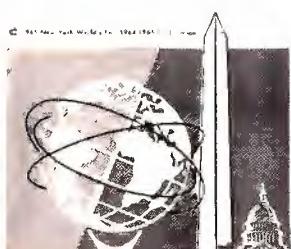
For example, Dougherty thought Gilbertson was the Hollywood man; Gilbertson thought Colvig was assigned to San Francisco; Colvig thought Dougherty had been sent to Chicago. Gardner thought Gilbertson had the job that Colvig thought Gardner had, and so on.

It took several weeks before things got sorted out, but they've run smoothly ever since.

To which city was each man assigned? Where did Gardner think Dougherty was going? Address answers to: Puzzle #98, WMAL-TV.

\* \* \*

*If the people in your organization (e.g. Media Directors, Time Buyers) know where they're going, they'll investigate prime-time minute availabilities in WMAL-TV's 6 p.m.-to-7:30 p.m. Mon. thru Fri. slot. News 7 (6 to 7 p.m.) is followed by a sure-fire half-hour of comedy (Comedy Hour, 7 to 7:30 p.m.) for the whole family. Check Harrington, Righter & Parsons, Inc.—any city.*



SEE THE  
WORLD'S FAIR AND  
WASHINGTON, D.C., TOO

*Puzzle adaptation courtesy Dover Publications, New York, N. Y. 10014*

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